

Dramatic MIRROR

and THEATRE WORLD

20 Cents
SEPT. 3, 1921



DRAWN BY
CHARLES
GORDON
SAXTON

**HORACE
GOLDIN**

*Heading the B. F. Keith
Houses with his sensational
offering Cutting a Woman in Half*

Plays

Vaudeville Dates News

BONWIT TELLER & CO.

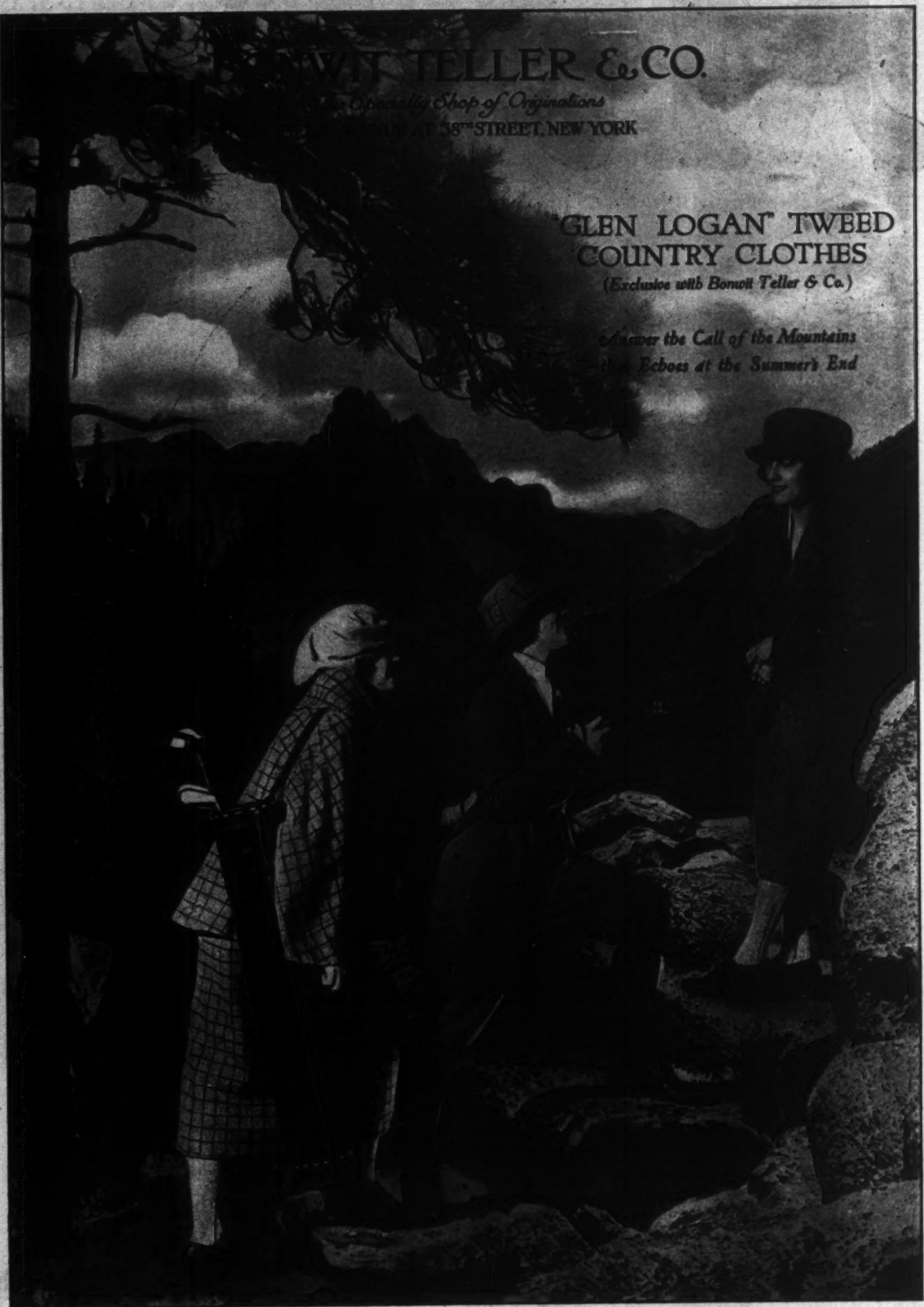
Elegantly Shop of Originations

55TH STREET, NEW YORK

GLEN LOGAN TWEED
COUNTRY CLOTHES

(Exclusive with Bonwit Teller & Co.)

*Answer the Call of the Mountains
the Echoes at the Summer's End*



Gaiety 41st St.
Even. 8:30. Mat. 9:30. Wed. & Sat. 2:30.
LAST TIMES FRANK BACON
in "LIGHTNIN'"
Beg. MONDAY, AUGUST 29
JOHN GOLDEN Presents
"THE WHEEL"
a New Play by Winchell Smith

GEO. COHAN Theatre, 4th St.
Even. 8:15 Mat. Wed. Sat.
CHARLES DILLINGHAM Presents
BARNEY BERNARD
in AARON HOFFMAN'S New
American Comedy
"TWO BLOCKS AWAY"

NEW AMSTERDAM 41st St.
Even. 8:30. Mat. Wed. and Sat. at 2:30.
F. Ziegfeld's Production, Presenting
MARILYN & LEON MILLER & ERROL
in the New 3 Act Musical Comedy
"SALLY"

MOROSCO West 45th St.
Evenings at 8:30
Mat. Wed. & Sat. 2:30
SECOND YEAR
Waggoners & Kamper Presents
THE DRAMATIC SMASH!
THE BAT
By Mary Roberts Rinehart and Avery Hopwood

PALACE Broadway and
47th Street
World's Most Beautiful Playhouse
Smoking Permitted in Balcony
Daily Matinees, Mat. 8:30, and best
seats 75c.
Evenings, 8:30, 9:30, 11:30, and on
the lower floor \$1.00.

SUPREME VAUDEVILLE

Dramatic MIRROR

and THEATRE WORLD

Published in New York by Dramatic Mirror,
at 133 West 44th Street. Phones Bryant 5189-5190

H. A. WYCKOFF,
Publisher

S. JAY KAUFMAN,
Editor-in-Chief

W. S. PATJENS, Vice President; J. J. MARTIN, Editor;
JOHNNY O'CONNOR, J. F. GILLESPIE, Associate Editors

CHICAGO

STATE LAKE BLDG.
ROBERT D. BONIEL

LOS ANGELES

HOTEL HOLLYWOOD
OTTO HARRAS

IN THIS WEEK'S ISSUE

| | |
|--|------------------------|
| Bills Ahead | Pages 328-329, 356-357 |
| Market Place | Pages 330-331 |
| Page S. Jay Kaufman | Page 333 |
| Stage News | Pages 334-337 |
| Broadway Buzz | Page 338 |
| New Plays | 341 |
| In the Song Shops.—Jim Gillespie | Page 343 |
| Vaudeville Shows | Pages 344-347 |
| Trips to Los Angeles Studios | Page 349 |
| Screen Reviews | Pages 350-353 |
| Screen News | Pages 354-355 |

Out in New York on Thursday, dated the following Saturday

September 3, 1921. Vol. LXXXIV, No. 2229. \$8 a year. Entered as second
class matter January 26, 1899, at the Post Office at New York, N. Y.
under act of March 3, 1879. Copyright, 1921, by Dramatic Mirror, Inc.
Add 75c. for postage west of Mississippi River, \$1.50 Canada, \$2. Foreign.
The Mirror accepts no responsibility for unsolicited manuscripts.

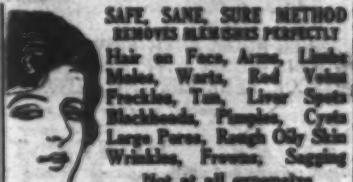
ETLINGE W. 42d St. Even.
at 8:15. Mat. Wed.
and Sat. at 2:15.
A. H. WOODS Presents
HELEN MACKELLAR
in "BACK PAY"

A New Play by FANNIE HURST.
Staged by ELWOOD F. BOSWICK

HUDSON W. 44th St. Even.
at 8:30. Mat. Wed.
and Sat. at 2:30.
The SELWYN'S Present
THE POPPY GOD with
RALPH MORGAN
HARRY MESTAYER
EDDA HIBBARD
AND OTHERS

FRAZEE West 42d St. Even.
8:30. Mat. Wed.
and Sat. 2:30.
"THE GREATEST COMEDY I
EVER SAW."
—South Turpentine
By Kaufman and
Connolly, with
DULCY LYNN
FONTANNE

JOHN H. WOODBURY



SAFE, SANE, SURF METHOD
REMOVES ALLEGRIES PERFECTLY
Hair on Face, Arms, Legs
Moles, Warts, Red Veins
Freckles, Tan, Liver Spots
Blackheads, Pimples, Cysts
Large Pores, Rough Oily Skin
Wrinkles, Pores, Sagging

Not at all expensive
Fully guaranteed

Check where you wish removed then
call, write or telephone and have Dr.
Baker, Experienced Dermatologist, ex-
plain without charge what can be quickly
accomplished for you.

Only at 1648 Broadway, cor. 51st
Next to Winter Garden Tel. Circle 4185

WE CAME

THEY SAW

WE CONQUERED

THIS WEEK AT B. F. KEITH'S ORPHEUM THEATRE, BROOKLYN

Assisted by
Brother Charlie

JEAN GRANESE

Charlie Borrelli
at the Piano

Aug. 22—Palace
Aug. 29—Orpheum
Sept. 5—Royal
Sept. 12—Broadway
Sept. 19—Washington
Sept. 26—Flatbush
Oct. 3—Riverside
Oct. 10—Boston
Oct. 17—Portland

Oct. 24—Providence
Oct. 31—Lowell
Nov. 7—51st Street
Nov. 14—Syracuse
Nov. 21—Cleveland
Nov. 28—Indianapolis
Dec. 5—Cincinnati
Dec. 12—Louisville
Dec. 19—Dayton

Dec. 24—Columbus
Jan. 2—Pittsburgh
Jan. 9—Youngstown
Jan. 16—Chicago—Majestic
Jan. 23—Milwaukee
Jan. 30—Chicago—State Lake
Feb. 6—St. Louis
Feb. 13—Chicago—Palace
Feb. 20—Grand Rapids

Feb. 27—Toledo
Mar. 6—Buffalo
Mar. 13—Toronto
Mar. 20—Montreal
Mar. 27—Amsterdam—Schenectady
Apr. 3—Troy—Albany
Apr. 10—Bushwick
Apr. 17—Hamilton

Apr. 28—Albany
May 1—Franklyn—Columbus
May 8—Coliseum—Fordham
May 15—Borough Park—Regent
May 22—Philadelphia
May 29—Baltimore
June 5—Delmar, Orpheum and
Interstate time to follow

Thanks to all the B. F. Keith Booking Managers
for their Kind Encouragement and Consideration

DIRECTION ROSE & CURTIS

RUBY PAL
(I CALL MY HAPPINESS)

FOX-TROT
JACK SNYDER

WRITTEN AND
PUBLISHED BY

PUBLISHED FOR
BAND & ORCHESTRA

1658 BROADWAY
NEW YORK

THE HOME OF FILM DOM'S GREATEST STARS
HOTEL HOLLYWOOD
Hollywood, Cal.
GEO. KROM, Manager
MIDWAY BETWEEN CITY AND SEA

HOTEL JOYCE
31 WEST 71st ST. (Bet. Central Park and Broadway) NEW YORK CITY
"FOURTEEN FLOORS OF SUNSHINE"
Conveniently located. A few minutes from the business theatre and shopping districts.
RATES
SINGLE ROOM WITH PRIVATE SHOWER . . . \$2.00 per day and up
DOUBLE ROOM WITH PRIVATE BATH . . . \$3.50 " " "
PARLOR, BEDROOM AND PRIVATE BATH (for two) \$5.00 " " "
Special weekly and monthly rates on application
Under same management
HOTEL TA-MIAMI
Most modern and up-to-date hotel in Miami, Florida. Open all the year.

New Songs for Your Act

Introduce a new song in your act and take advantage of the popularity originality always brings. Visit our studios if you can and make a personal selection. Or write us and we will supply numbers for your approval. Songs of character to meet practically any requirements.

The Metropolitan Studios 916 S. Michigan Ave.
Suite 200, Chicago, Ill.

Ben Riley's
Arrow Head Inn
Haven Ave. & 177th St.
-- The Most Popular --
Restaurant in New York
Go To the Ice Box and Choose
Your Food

THE
ALGONQUIN
HOTEL
59 WEST 44th ST.
Anyone Who has Dined In
Our Restaurant Has Found
a Home
WEST 44th STREET

GREENWICH
VILLAGE INN
The foremost restaurant in
the village
BARNEY GALLANT
Manager
SHERIDAN SQUARE
Opposite
Greenwich Village Theatre

CHAMBERLAIN
BROWN
representing Harry K.
Morton, Zella Russell,
Lucille Manion, Ina
Hayward, McNeil and
Shadow, Walie Davis.

YOU'VE TRIED THE BEST
"THE 13th CHAIR"

Next Door to Colonial Theatre.

THE FOLLOWING HEADLINERS ATE HERE LAST WEEK—

Shriner and Fitzsimmons—Billy Eison—Jack Norton—Clara Howard—Zeena Keefe—Tudor Cameron and Mark Germaine—Freddie (Bones) Bachman—Eddie and Birdie Conrad—Jack Rose and the Lorraine Sisters.

NOW TRY THE BEST
"PETE" Soteros

30 W. RANDOLPH ST., CHICAGO

Shriner and Fitzsimmons—Billy Eison—Jack Norton—Clara Howard—Zeena Keefe—Tudor Cameron and Mark Germaine—Freddie (Bones) Bachman—Eddie and Birdie Conrad—Jack Rose and the Lorraine Sisters.

BILLS AUGUST 29th Acts and Houses Listed Alphabetically—Week of September 5th in Parentheses

Keith

NEW YORK: PALACE—Alexander Bros. & Evelyn; Harry Carroll's Revue; J. Cook, Four Marx Bros. & Co.; Harriet Remple; Dave Roth (Franklin); Ben Welch (Bushwick). BROADWAY—Espec & Dutton; Horace Goldin (Providence); Owen McGivney; Betty Washington (Riverside). COLISEUM—Conlin & Glass; DeWolf Hopper; Gaites Bros.; Jimmy Hussey & Co.; Johnson Baker & Johnson (Flatbush). (L. H.) Burke & Durkin; Mrs. Gene Hughes (Regent); Royal Cascoyne (Regent). 8151 STREET—Dancing Hobos; Maude Ear & Co.; Lewis & Norton; Powers & Wallace; Frank Ward; Harry Watson, Jr. & Co. FIFTH AVENUE—Donovan & Lee (Broadway); Macart & Bradford; Tango Shoes. (L. H.) Creedon & Davis; Frank Johnson; Bobby O'Neill & Queens; Renee Robert Revue; X. L. O. Tro. 58TH STREET—Bill Genevieve & Walter; Archie & Gertie Falls; Greenlee & Drayton; Market & Kay; Young & Wheeler. (L. H.) Burns & Freda; Cunningham & Bennett; Middleton & Spellmeyer (Broadway); J. & E. Mitchell (Coconut). FORDHAM—Artistic Treat; Wm. Ebbs; Mrs. Gene Hughes (Far Rockaway); Bob Nelson; Princeton & Watson. (L. H.) Valerie Berger & Co.; Conlin & Glass; Musical Hunters (Boro Park); Shadowland. FRANKLIN—Burke & Durkin; Dave Harris & Band; Jimmy Lucas & Co.; Royal Cascoyne (Regent); Jack Trainer & Co.; Wells Virg. & West. (L. H.) DeWolf Girls; Irving & Jack Kaufman (Broadway); others. HARLEM OPERA HOUSE—Gaylord & Lancton; Tom Kelly. (L. H.) Diaz Monkeys; Kay Neilan (Yonkers); Sidney Phillips. JEFFERSON—Beraud Bros.; Peterson, Newport & Pearson (Royal). (L. H.) Artistic Treat; Doree's Operologue; Sammy Duncan; Farari & Dinus; Long & Cotton Co.; Bob Nelson; Princeton & Watson. 125th STREET—Bob Farns & Co.; Klass & Tormani; Flo Lewis & Co.; Ned Norworth & Co.; Renee, Robert & Co.; (L. H.) Sharkey, Roth & Witt. REGENT—Maude Allen; V. Berger & Co.; Sammy Duncan; Musical Hunters (Boro Park). (L. H.) Johnson, Baker & Johnson (Flatbush). RIVERSIDE—Eddie Buzzell & Co.; Jack Donahue; Fenton & Fields (Orpheum); Sherwin Kelly (Orpheum); Sylvia Loyal Patricia (Orpheum); Frances Pritchard (Royal); Rolfe's Revue (Orpheum); Spencer & Williams (Orpheum). ROYAL—Bert Baker & Co.; Boyle & Bennett; Anna Chandler; Ford Sisters & Co.; Jean Grance Co. (Broadway); The Joanns (Bushwick); Sydney Landfield; Joe Towle (Far Rockaway); Wilton Sisters. 23RD STREET—Diaz Monkeys; Green & Burnett; Kay Neilan; Niobe; Sharkey, Roth & Witt. (L. H.) Behind the Scenes; Billy Bouncers Circus; Flo Lewis; Ned Norworth & Co.; Harry True & Co.; George Wilson. BROOKLYN: BORO PARK—Selma Brunts; Doree's Celebrities; Holliday & Willette; Irving & Jack Kaufman (Broadway); Tarsen (Franklin); others. (L. H.) Wm. Ebbs; Dave Harris & Band; Murray Girls; J. & N. Olms; Pearson, Newport & Pearson (Royal); Jack Trainer & Co. BUSHWICK—Ivan Bankoff Co. (Coliseum); Seven Bracks (Washington); Elinore & Williams (Royal); Clara Howard (Royal); Jim McWilliams (Riverside); Rolls & Royce (Orpheum); Whipple & Huston (Royal); Worden Bros. FLATBUSH—Adolphus & Co.; Coogan & Casey; Eddie Foy & Family; Billy Glason (Jefferson); Henders & Millis; Herman & Shirley. GREENPOINT—Chas. Henry's Pets; Long & Cotton; Moore & Fields; Herman Timberg (Regent). (L. H.) Donovan & Lee (Broadway); Bob Farns & Co.; Gold & Edwards; Frank Sabine & Co. OR-

WANTED ALWAYS
ARTISTS FOR MUSIC-COMEDY
AND VAUDEVILLE
WANT FEMALE IMPERSONATOR
WHO SINGS
GIRLS WHO SING AND DANCE
MANAGERS—COMMITTEES
WE CAN FURNISH ONE ACT—
OR COMPLETE SHOWS
GOTHAM CITY PRODUCTIONS CO.
1416 BROADWAY—ROOM 413
Phone Bryant 4641 H. K. GATES, Mgr.

Phone Bryant 9190
Sascha Piatov—Phil Fein
Producers
Opera, Drama, Ballet, Musical
Comedy
160 W. 45th St., New York.

"Where Celebrities Meet Daily"
The "LAFF SHOPPE"
250 W. 45th St., Betw. Broadway
and Eighth Ave.
D'KE'FAST LUNCH DINNER
Amid Bohemian Atmosphere
Have a Bite—Have a Laff
Props. and Masks
JACK COOK AND HOW. J. LAMBERT
Open 9 A.M. Close 2 A.M.

ED. J. WEBER

A Musical Director
who DIRECTS

5 Years with Eva Tanguay

"Nuf Sed!"

IF YOU NEED SONGS
Address { DRAMATIC MIRROR
THEATRE WORLD

REUBEN'S Pure Food Shop

After the Show

Open All Night

2120-2122 BROADWAY

Near 74th Street

Opposite Hotel Ansonia

Where a Sandwich Grew
Into an Institution

Chalif Russian School of Dancing

With the personal instruction of
LOUIS H. CHALIF, PrincipalMaster of the Methods of the
Imperial Ballet School of Russia

WINTER COURSE

September 9 to April 29

Simplified Classic, Toe, National,
Characteristic, Interpretative, Sim-
ple New Dances for Professionals,
Teachers and Children, Folk and
Ballroom Dancing, in daily and
weekly classes, in our beautiful new
building at163-165 West 57th Street
NEW YORK CITY

LEW CANTOR

Office

IRVING YATES, Manager

211 Putnam Bldg.

MANAGERS PRODUCERS

Phone Bryant 2426

NEW YORK, N. Y.

"The Offices of Quick Results"

VAUDEVILLE ARTISTS REPRESENTATIVES

BURT CORTEYOU

1007-1008 Masonic Temple
Phone Randolph 2121 CHICAGOWALTER McEWEN
Morningstar 6299JACK R. YOUNG
Cameramen
Pathé Camera Intervale 444STAGE ACTING
SCREEN ACTING
MUSICAL COMEDY
and OPERA
PUBLIC SPEAKING
ORATORYALVIENE SCHOOL
of
SEVEN ARTS43 West 72nd Street
Phone Col. 8882 Founded 1884 JAZZ DANCING

bino & Co. (L. H.) Marcard & Bradford; Moore & Fields.

NORFOLK & RICHMOND SPLIT: Deno Sisters; Thibault & Cody; Devos & Stutzer; Musical Geralds; Hard Boiled Hampton; Howard & Norwood.

PATERSON: Mason & Cole & Co.; Thorndike & Curran.

PHILADELPHIA: Baraban & Grohs; Vaughn, Comfort & Co.; Jed Dooley (Washington); Herbert's Dogs; Keane & Whitney; Wm. & J. Mandell (Palace); Miller & Capman (Baltimore); Sodd & Austin.

PITTSBURGH: Sylvia Clarke; Glenn & Jenkins (Toledo); Althea, Lucas & Co.; Mack & James; Meehan's Canines; Musicland (Grand Rapids); Russell & Devitt.

PITTSBURGH: SHERIDAN SQ.— Flanagan & Stapleton; Thee Herberts; Reve & Florance; Sealo (Columbus); Sidney Taylor & Co.

PORTLAND: Jean LaCross; McCormick & Wallace; Marshall & Williams; Mr. and Mrs. Thos. Martin (Lowell); Presler & Klaas; Spoor & Parsons (Lowell).

PROVIDENCE: Dare Bros. (Boston); Ford, Sheehan & Ford; Jack Hanley; Klutini's Animals; Helen Moratti; Pierce & Goff; C. & F. Usher; Solly Ward & Co.; R. & B. Wheeler.

RICHMOND & NORFOLK SPLIT: A. & E. Frabelle; Cecil Gray; Overholt & Young; Frank Stafford Co.; Wilson Bros.

ROANOKE: Max Bloom & Co.; Four

Brown Girls; Juggling DeLie; Lloyd, Nevada & Co.; Vic. Plant & Co. (L. H.) Alexander & Fields; Hayes, Lynch & Co.; Merritt & Bridwell; Redford & Winchester; Wyoming Trio.

ROCHESTER: Fisher & Gilmore; Mabel Fonda & Co.; Ed Hill; J. Kitars (Buffalo); Ray Raymond; Joe Rolley & Co.; Theresa & Wiley; B. & P. Vanotino.

SAVANNAH & JACKSONVILLE SPLIT: Murray Bennett; Dora Hilton & Co.; Melody Garden; Robert & Robert; Wayne, Marshall & Candy.

SYRACUSE: Jack McGowan; Maxine Bros. & Bobby; Meiva Telma; Primrose, Simon & Conrad; The Love Race (Cleveland); The Wonder Girl.

TOLEDO: Hope Eden; B. & E. Gorman (Youngstown); Toney & George Co.; Jack Norworth; Pilcer & Douglas (Columbus); Reddington & Grant (Grand Rapids); Whitfield & Ireland.

TORONTO: HIPPODROME—Carney & Rose; Edward Esmond Co.; J. Rosamond Johnson; Saranoff & Sons (Quebec).

TORONTO: SHEA'S — Black & White; Daly, Mack & Daly; Fred Elliott; Ford & Rice; Joe Laurie & Co.; McFarlane & Palace; Step Lively; Frank Wilcox Co.

WASHINGTON: John Burke; Clinton & Rooney (Philadelphia); Davis & Pelle; Horace Goldin Co.; Howard & Sadlier (Boro Park); Prostierung; Three Lordens (Philadelphia); Two Little Pals.

YONKERS: Burns & Freda; Cunningham & Bennett; (L. H.) Bill Genevive & Walter; Accie & Gertie Falls; H. Tighe & Girls; Young & Wheeler.

YOUNGSTOWN: Bernard & Garry (Pittsburgh); Ben Beyer (Toledo); Chas. Howard & Co.; Nat Nazarro, Jr. & Band (Columbus); Newhoff & Phelps (Pittsburgh); Olsen & Johnson; Reynolds Trio; Toto.

Orpheum

CHICAGO: MAJESTIC — Boyce Combe; Mary Haynes; Les Kellors; Moore & Jane; Morris & Campbell; Norton & Melotte; The Roos; Santos & Hayes Revue. PALACE—Bradley & Ardinge; Frank & Mills Britton; Clark & Bergman; Dolly Kay; McGrath & Deeds; Cliff, Nazarro & Darchin; Nazarro & Buck & Buckles; Rose, Ellis & Rose; Stone & Hayes. STATE LAKE—Connally & Francis; Farrell-Taylor Co.; Frisco & Co.; Green & Myra; Ruth Howell Duo; Harry Langdon & Co.; Carl McCullough; Muller & Stanley; A Miniature Revue.

DENVER: ORPHEUM — Bronson & Baldwin; Vera Berliner; Cavano Duo; Clinton Sisters; Wanzer & Palmer; Tom Wise & Co.; Zuhn & Dries.

DES MOINES: ORPHEUM—Billy Arington & Co.; Joe Browning; Byron & Haig; Kara; Nalo & Rizzo; Homer Romaine; Blossom Seeley & Co.

DULUTH: ORPHEUM — Marjorie Barrack; Harry Conley; Daley & Berle; Helen Keller; Mel Klee; Bob La Salle; Bert Melrose.

EDMONTON: ORPHEUM — Neal Abel; Carlile Blackwell; Bennett Sisters; Carleton & Ballew; Juggling Nelsons; McKay & Ardinge; Quixey Four.

KANSAS CITY: ORPHEUM—Larry Comer; Hugh Herbert & Co.; Mathews & Ayres; Tempest & Sunshine; Van Horn & Inea; Weeks & Barron; Williams & Wulfus; Winton Bros.

LINCOLN: ORPHEUM — Booth & Nina; Wilfred Clark & Co.; Trixi Fri. (Continued on page 356)

THE ORPHEUM CIRCUIT

MARTIN BECK,
PresidentMORT H. SINGER,
General ManagerCHARLES E. BRAY,
General Western RepresentativeFRANK W. VINCENT,
GEORGE A. GOTTLIEB,
Managers
Booking DepartmentBENJAMIN B. KAHANE,
S. LAZ LASBURGH,
Associate CounselFLOYD B. SCOTT,
Publicity and PromotionJOHN POLLOCK,
Press DepartmentO. R. McMAHON,
Manager Auditing DepartmentGENERAL OFFICES,
PALACE THEATRE BUILDING, NEW YORK CITY

MAX ROGERS

PERSONAL REPRESENTATIVE
OF HIGH CLASS ARTISTS

1544 BROADWAY

NEW YORK CITY

New Acts Always Welcome

AMERICAN ACADEMY OF DRAMATIC ARTS

The Standard Institution of Dramatic Education

Board of Trustees

Franklin H. Sargent, President; Daniel Frohman, John Drew, Augustus Thomas, Benjamin F. Roeder.

Detailed catalog from the Secretary

ROOM 141 • CARNEGIE HALL • NEW YORK
Connected with Charles Frohman's Empire Theatre and Company

Signor Salvatore Cudia

Teacher of

DRAMATIC ART COACHING

Grand Opera Voice Placing

DRAMA, ORATORY, MUSICAL COMEDY, PHOTOPLAY
METROPOLITAN OPERA BUILDING

Phone Bryant 2734 1425 Broadway, at 45th Street, New York City

THE WESTERN VAUDEVILLE MANAGERS' ASSOCIATION

John J. Nash, Business Manager Thomas J. Kennedy, Booking Manager
5th Floor State-Lake Theatre Bldg. CHICAGO, ILL.

LEW GOLDER

PALACE THEATRE BUILDING

The Market Place

acting

You can Strengthen Your Act by using Our Staff. No excuse for your using Antidiluvian Material. Think of a \$5 Monologue for 15¢! The newest dramatic sketch for 2 people, strong and clever novel, "A Lesson in the Dark," 25¢. Pictures, Micro-Book No. 4, Price 15¢. Pictures Monologues No. 2, Price 50¢. Get our catalog— it's free with an order. T. J. STANTON AMUSEMENT CO. NORWICH N. Y.

PLAYS AND VAUDEVILLE ACTS. Catalog Free. Micro-Book 15¢. Sample Acts 25¢. Pictures 25¢. New and 25¢ for all. A. E. REIN. 200 S. MILWAUKEE, WIS. (a-e)

PLAYS—For Amateur and Professional Assoc. Largest assortment in the world. Catalogue Free. The Dramatic Publishing Co., 542 S. Dearborn Street, Chicago, Ill.

THE ART OF ACTING FOR THE SCREEN AND STAGE

By Frank B. Collier

Every Actor and every BEGINNER should have this great book. Its author, Director, Actor, Playwright, Producer and Instructor, is qualified at none other to write on the subject. It is a revelation and contains what every actor should know. Increase your artistic efficiency. Send postpaid for \$1.00. Collier Studio of Motion Pictures, 246 Lenox Ave. (Our New Studio) New York City

PLAYS—New, original, typewritten Monologues, Plays, full bills, \$10.00, script, and parts. Tel. 55-55, script and parts. **WILLIAM AND JOSEPHINE GILES**, Weston, Ohio. (a-e)

Exclusive dialogues, monologues, skits, sketches and one-act musical comedies written to order. Also special songs for any kind of act. M. Ward Brown, Grand Theatre, Raleigh, N. C.

STAGE CAREER AGENCY, 100 Broadway, N. Y. Room 422, Bryant 1742. Personal Management, Production, Stage, Musical, Chorus, Vaudeville, Professional Casting with Government Equipment. Est. 20 yrs. t.f.

"Do You Want Material? I Can Write Material For You." ACTS, SKETCHES AND MONOLOGUES ERIC (HARRY) O'CONNOR 100 Broadway, N. Y. t.f.

MADISON'S (now) BUDGET No. 18 Contains my latest monologues, parodies, double acts, sketches, musical numbers, etc., in comic form. ONE DOLLAR.—JAMES MADISON, 1403 Broadway, N. Y.

artificial flowers

ARTIFICIAL FLOWERS
Flowers for Stage and Orchestra. Botanical Dressing Co. 200 W. Adams St., Chicago, Ill.
Write for Catalog H & T

attention

Dedicated, unselfish publicity for professional people in exclusive list of better-class dealers representing of forty cities, on no-commission basis. For based strictly on actual money saved, you can expect to you. Write room 705 A-15 E. 46th St. N. Y. C. (a-e)

beaded bags

WE CAN SAVE YOU MONEY BEADED BAGS We Do Manufacturing and Repairing of Beaded Bags of Every Description. Manufacture, sale of BEADED BAGS—\$5.00 up. 500 SAMPLES. All Real Bargains. Egan Bros. & Co. 100-10 W. 45th St., N. Y. C. (a-e)

beauty culture

CARL—Ladies' Hair Dressing Sales. Specialist in Permanent Hair Waving. Formerly with Weidner-Astoria, Room 103, 5 Columbus Circle, New York City. Phone Columbus 2418.

beauty culture

BEAUTIFY YOUR NAILS "Chlorine" gives your nails the polish and luster of diamond pearl. Full size tube 50c. CLARENCE IMPORTING CO., Sole Distributor, 1001 Broadway, N. Y. C. (a-e)

MARIPOSA (Butterfly) CREAM will retain your beauty or restores it. Stimulates circulation and clarifies that pink, fresh look of youth. \$2.50 per jar, trial size \$1.00. Mariposa, 630 Burroughs, Detroit, Mich. (a-e)

Lucille Astor Theatre Building 2143 New York. Tel. Bryant 2-3000. Combined Picnic Pictures & Gold Crown "SAVOY" Wholesale to Profession 18-39

business chances

ONE of the most important discoveries of the age—Millions are suffering from Rheumatism. An Herb that actually drives the most stubborn case of Rheumatism entirely out of the system. Many people have written to us and say they are astonished at the results. The effect on the kidneys is simply marvelous. You soak your feet in it for 15 minutes a day for 10 days. Agents are wanted now. Price 75¢ per pound postpaid. Remington Herb Co., Santa Monica, California.

chiropodist

DR. WALSH, Chiropodist. Est. 20 years 417 1/2 Avenue, corner 36th Street, New York. Write Teller Dept. Wornout ortho restored. Broken bones relieved. Tel. Murray Hill 665. Hrs. 9-5 t.f.

SCENERY
OF ALL KINDS FOR ALL PURPOSES

SINCE 1886

WERBE SCENIC STUDIO

1713 Central Avenue Kansas City, Kansas

chiropractors

CHIROPRACTORS are successfully removing the CAUSE of Stomach, Bowel, Liver and Kidney Troubles; Rheumatism, Troubles of the Head, Throat, Lungs and other Organs. Consultation free. Write for literature. A. R. JOHNSON, Chiropractor, 101 Madison Ave. (a-e), N. Y. C. (a-e)

clothing

Gowns, Wraps, Furs
IMPORTED AND CUSTOM MADE FOR STREET AND EVENING

To Sell or Rent REASONABLE PRICES
MME. NAFTAL 69 West 45th St., N. Y. C.
Tel. Bryant 670 t.f.

AARON'S
Just opened the only Second-Hand Department Store in the World
OCCUPIES THE WHOLE BUILDING AT

200 Sixth Ave., Bet. 45th and 46th Sts., N. Y. C.

Wonderful Assortment of

GOWNS, WRAPS, FURS

REMARKABLY LOW PRICES

costumes

TAMS COSTUMES of Every Description for Every Occasion—FOR 1600 Broadway, N. Y. HIRE—MADE TO ORDER The largest costume establishment in the world. t.f.

MILLER COSTUMIER
PHILADELPHIA
Theatrical Costumers
306 So. 11th St., Philadelphia, Pa. t.f.

costumes

Charles Christie & Co.
Telephone THEATRICAL Established
Bryant 2449 1872
Costumes Made to Order, for Sale or Hire. Everything
for Moving Pictures, Amateur Theatrical,
Stock Companies, Bal. Masques, t.f.
342 Seventh Ave., Bet. 40th & 41st Sts., N. Y. C.

DRESSES—Less Than Wholesale
Manufacturers makes special offer to PROFESSIONALS. Get organized; bring this ad and receive discount of 25% off wholesale price.
WE CARRY large selection, highest grade
dresses, coats and suits.
LADIES WEAR, 18 West 31st St., N. Y. C.

costumes

furs

Repairing and Fix. Grade 43
Remodeling t.f. 182

Does the right way at right prices. Summer furs at reduced prices. Advanced styling now ready. CHAS. HORWITZ, 21 W. 25th St., N. Y. C. t.f.

FURS OF QUALITY at wholesale prices—
30% discount. Mention article desired
and write for illustration. HERMAN REIL CO., 601 S. Michigan Ave., Chicago t.f.

gowns remodeled

Homer Re-builder of Theatrical Gowns
Entire Wardrobe Remodeled in
Up-to-the-minute Creations
Phone Plaza 9463, 7 East 55th St., N. Y. C. t.f.

photoplays

MICHEAUX FILM CORP.
Producers and Distributors of
HIGH-CLASS NEGRO PHOTPLAYS
530 So. Dearborn St. Chicago t.f.

plays

BOOK PLAYS FOR SALE—Royalty Plays for Less
and stamp for list. Established in 1911. Also complete line Lockwood's Theatrical Books. BENNETT'S DRAMATIC EXCHANGE, 36 W. Randolph St., Chicago. A. Miles Bennett, Manager. t.f.

pleating & stitching

HEMSTITCHING—Specializing in theatrical work. Apparel and Knit Plaiting. Pickling buttons, covers and waistbands. Send for price list. B. Goldstein & Co., 626 6th Ave., New York t.f.

scenery

Columbia Scenic Studio
Columbia, South Carolina t.f.

SCENERY

of All Kinds for All Purposes
Since 1886
WERBE SCENIC STUDIO
1713 Central Ave., Kansas City, Kansas 32-44

Scenery WILLIAM G. HEMPLEY. Scenic
Artist and General Contractor.
from London, England. Pictures & New Scenic
Studies, Shreveport, La. Box 637. Phone 1437. t.f.

BEAUMONT 220 W. 46th St., N. Y. City
Phone Bryant 2448
The Leader in Cycloramas and Drop Curtains
for all purposes. Made to order or rented. t.f.

SCENERY—Curtains, Properties—BATIK
Lighting effects for Actor Production
Rental, Arts and Crafts Studios
47 West 60th Street, Circle 3426, New York

The Fabric Studios, Inc.
Suits 201-M, 177 N. State Street
(Opposite State-Lake Theatre) CHICAGO
Curtains, Cycloramas, Settings and Decorations
in plush, Velvet, Satin and Sateen.
Elegantly draped or elaborately painted.
Sold on easy payment. Furnished on Rent. t.f.

shoes

SHORT VAMP SHOES For Stage and Street
Long Wear at Low Price
Get 10% Discount Card
J. GLASSBERG
225 W. 42d St., New York (a-e)

The Market Place

slides

RADIO SLIDES

PATENTED

Can be written on a typewriter like a letter
RADIO Matic Slide Co.
121 W. 42nd Street
New York City t.1.

song writers

DO YOU COMPOSE? Don't publish songs or Music before having read our "Manual of Song-writing Composing & Publishing," indispensable to writers. 25c Bauer Music Co., 135 East 34th St., N. Y. t.1.

stage lighting

STAGE LIGHTING—MECHANICAL EFFECTS—PLUGS—PIN CONNECTORS AND STUDIO SUPPLIES THEATRICAL EQUIPMENT CO., Inc. 828 Tenth Ave., N.Y.C. Phone 6339 Lexington t.1.

violins

VIOLINIST Long Crystal E. Strings, per doz. 31.00. Hubbard's Silver Steel E (imported), per doz. 31.00. Send for complete and wholesale price list of strings for all instruments. GEMET & KRUEGER 424 Canal St., Milwaukee, Wis. t.1.

song writers

"Write the Words for a Song"

Your manuscripts are very valuable and mean money to you if they are properly handled. Write us before submitting them to anyone else. Let us tell you about our interesting propositions. Send us your name on a postal.

UNION MUSIC COMPANY
403 Symmes St.
CINCINNATI, OHIO

stage lighting

STAGE AND STUDIO LIGHTING APPARATUS AND ELECTRIC EFFECTS Universal Electric Stage Lighting Co. Kling Bros., 240 W. 30th St., New York City Send 6 cents for 96-page Catalogue H. D.

EFFECTS Clouds, Waves, Ripples, Rain, Snow, Fire, Waterfalls, Transformations, Etc. Spot-Lights, Staircascades and Accessories Wholesalers and Retailers C. NEWTON, 305 W. 14th St., N.Y.C. T. 2121 Clinton t.1.

tights

TIGHTS

Spangles—Bands—Jewelry Thread Cloth, Trimmings, etc. J. J. WYLY & BRO., Inc. 15-20 E. 27th St., New York t.1.

wanted jewelry

FRANK C. HUTCHINSON buys diamonds and other precious stones, also individual pieces of jewelry from private collections or jewelry contents to be settled. 344 Madison Avenue, New York. Tel. Vanderbilt 9327 U.S.

typewriters

wigs

WIGS

TOUPEES MAKEUP
Send for Price List
G. SHINDHELM
109 W. 40th St., New York t.1.

SCENERY DROPS SETS DRAPES UNIVERSAL SCENIC ARTIST STUDIOS

1-3rd Down, Balance in 10 Weekly Payments
Beautify Your Act and Pay While Working—
Call or write
626 State-Lake Bldg., Chicago. Phone Dearborn 1776

GEORGE
McKAY
OTTIE
ARDINE

JACK NELLIE
Orben Dixie
Two live ones in cork
Always Working

ADA MEADE

Management, Show & Entertainer

FRANCES DEMAREST

"Vestabond" Management Cohan & Harris

ROGER LYTTON

Columbia University Vand. 900

HAZELL COX

In "Passing Show of 1919" Management, Messrs. Shubert

Louis Stearns

Character Leads

Green Room Club Bryant 687

FRANK P. DONOVAN

Director Film Specials

Bryant 407 Green Room Club, N. Y.

DALE HANSHAW

Writing and Directing

HEALTHOGRAMS

Green Room Club

Frank Mayo

Mabel Condon, Bus. Rep.

Hollywood, Los Angeles

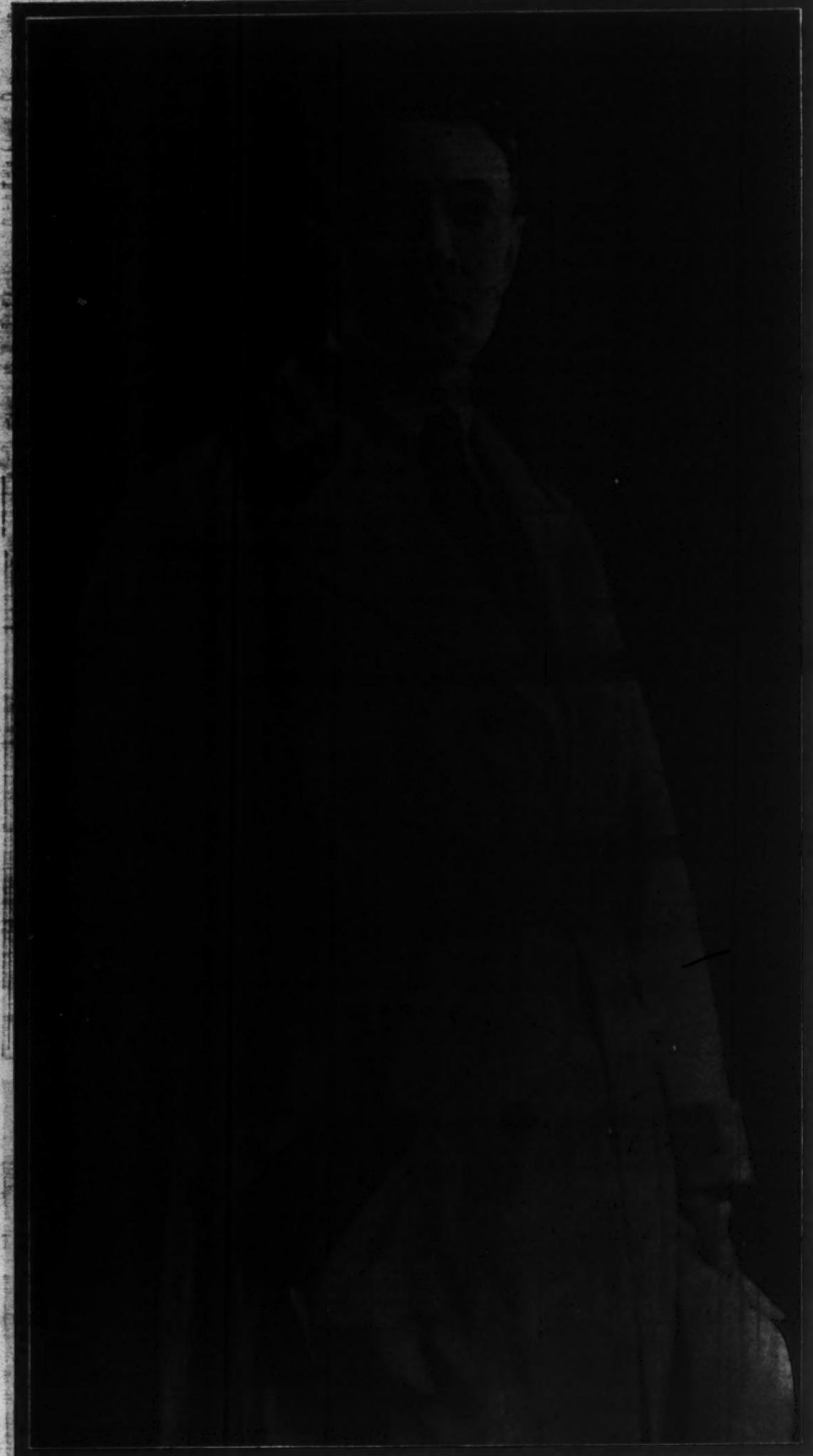
M
A
U
R
I
C
E
AND
LEONORA
HUGHES
Triumphant
IN LONDON

A Little Birdie Whispered It To Me

A New "One Step" Novelty Song
WRITTEN and PUBLISHED

Jack Snyder
1658 BROADWAY, N.Y.

PUBLISHED FOR
BAND OR ORCHESTRA



**MONROE
SALISBURY**

The popular film star who is shortly to begin work at the head of his own producing organization. Mr. Salisbury's qualifications for a position at the very top of the ladder are well known by a large section of the public who vouch for the fact that "there is nobody quite like him."

Photo by Evans

Page S. Jay Kaufman!

THE Yiddish Art Theatre opens September first.

I wonder just how much of an art theatre it will be. Celia Adler is in the cast. That means a lot. But it doesn't mean everything. Unfortunately Miss Adler does not have the choosing of the plays in her hands.

The Ben Ami year of the Jewish Art Theatre was a big thing. When they lost Ben Ami they seemed to lose the choosing of fine plays. They mistook sensationalism for art. And where the play and the acting as a whole composition was the thing before, the individual performance suddenly took precedence.

Will the Yiddish Art Theatre equal the Jewish Art Theatre?

On Curtain Calls

When the curtain fell on the magnificent second act of "The Triumph of X" it rose again and again. But there were no curtain calls.

And it seems that Miss Bonstelle decided that the members of the company were to take no calls until the end of the play.

At first, this seemed unfair. Unfair to Miss Menken because she was entitled to applause.

But as the play went along, and the interest had not been broken by a lot of stupid bowing, we began to see that Miss Bonstelle was right. I like the Arthur Hopkins idea of allowing each actor of the company to go out alone and stand in the light and to receive applause at the end. To re-



WHAT'S A REAL BOHEMIAN?

One who doesn't want his personal liberties taken away.

One who will fight every Blue Law.

One who realizes that it is a privilege to join the campaign (no dues) Blue Laws. Are you a true Bohemian? If you are sign your

Name

Address

AND

Cut out and mail to
S. Jay Kaufman,
Dramatic Mirror,
133 W. 44th St., New York.

LOTTIE PICKFORD

Who has just returned to the screen in "They Shall Pay," a Playgoers Pictures production, released through Pathé.

ceive the applause that she or he is entitled to. But the first-night audience is made up of so many friends of the players that it would be difficult to make this idea of Miss Bonstelle's a custom. But I hope it does become a custom.

On Technique vs. Soul

There is such a thing as being too proficient.

I have been to see "Lilom" again. This is the fourth time. And I went each time hoping that I would like young Mr. Schildkraut. Instead I like his work less each time I see it. He is so sure. So terribly sure of himself. There is something almost uncanny about so young a man being so finished. But this quality of being overdone becomes obvious. And if one watches the soft, superbly human, methods of Miss Le Gallienne in the same play, one thanks heaven that she has not so much technique as he, but has more soul.

On Late Comers

This time it is Frank Reicher who wants to bring people to the theatre on time.

I hope he has his way. He has sent out an announcement that not only will late comers not be seated on opening nights but that this will be true of all nights during the run of his production.

If only all of the theatres followed suit. J. J. Shubert was the first to begin it and this rule at the Winter Garden has always been strictly enforced.

On a Farewell to an Actor

The farewell to Frank Bacon was a fine thing.

It was a fine thing for Bacon. It was a finer thing for the theatre. It meant just one more recognition of the theatre.

Think, if you will, of the difference between a mayor escorting an actor and how actors were escorted out of certain towns years ago. From the days of the mummers to the days not long ago when the sheriff would hold baggage!

And only a few days ago the mayor of New York headed a parade for an actor who had played in New York for three years!!!

On Writing a Ridiculous Play

Max Marcin, who wrote "The Nightcap" with Guy Bolton told me the other day how he wrote it.

"I wrote as ridiculous and as improbable a story as I could write. I studied some of the other so-called mystery plays and I saw that they were all founded on the ridiculous, I thought that I would go them one better. I explained my idea to Guy Bolton and 'The Nightcap' is the raw films."

result. I know that it isn't a masterpiece, but everybody who sees it laughs and likes it so I'm satisfied."

But Mr. Marcin happens to be his own producer. If you were a producer and could produce your own plays, you might be able to follow his example.

But don't follow his example unless you are.

On "Getting" "Dulcy"

"Dulcy" is unquestionably a success. The point that I want to make in connection with its being a success is that a great many of the wiseacres thought it was too clever and too brilliant and that the general public would not "get" it.

What the wiseacres seem to forget is that they are not wiser than the general public. I know of no worse theory in the theatre than to insult the intelligence of the public. The public does stand for many atrocious things, but there are very few great plays that do not get the appreciation of the public.

And ultra idealistic and "Dulcy"-ey as it may sound, I would rather aim high and miss my mark than to aim low and hit it.

But "Dulcy" aimed high and is a hit.

On the English Tax

There are many laws which are stupid but here's one which, to use the only word that I can think of, is the "limit."

You place a play or sketch in London.

You place the collection of the royalties in the hands of an agent in London.

When your royalties come to you not only is the agent's commission of ten per cent deducted, but another deduction of six shillings in the pound is made for the government tax.

Now get this clear.

The deduction is made only because the English agent collects your royalties for you. If the English manager sent the royalties direct to you there would be no deduction of six shillings in the pound. A penalty, that is, for giving an English agent your business!

Have you ever heard of anything so absurd?

On Griffith and Film Duty

The other day I asked D. W. Griffith for his opinion on the raw film tariff and he said, "From the information I have I can see no reason why a tariff should be placed on raw film. Prices that have been submitted to me do not indicate that foreign makers can furnish film at a major reduction from the prices prevalent here. Freshness of film is, of course, an important feature of its value, and the time necessary for transportation abroad would be an immediate argument against it. I feel that every extensive body of trained workers in America should be protected against a competition that is no longer rivalry, but a ruinous force. No good argument occurs to me to recommend such protection for the raw films."

EQUITY WINS DECISION

Judge Mack Decides for A. E. A. in Arbitration of Dispute with P. M. A.

THE policy of Equity Shop was upheld by Judge Julian W. Mack, umpire in the arbitration case of the Producing Managers' Association versus the Actors' Equity Association which has held the entire theatrical world in suspense for the past month.

The decision was read to more than 2,000 actors and actresses in the ballroom of the Hotel Astor Sunday by John Emerson. The decision said, in brief:

"I accept the view of counsel for the Producing Managers' Association that the primary question is whether clause 6 binds the Actors' Equity Association as to employees of the Producing Managers' Association only, or whether the prohibition of clause 6 applies with respect to any other person.

"The agreement recites that the parties with whom the Actors' Equity Association is thereby contracting are the Producing Managers' Association, all its present and future members, and all concerns which any such members control, manage or direct. No other managers or concerns are specifically made parties to the agreement or are specified as entitled to any of its benefits, or as subjected to any of its obligations.

"I therefore feel constrained to decide that clause 6 of the Basic Agreement of September 6, 1919, does not run in favor of managers outside the Producing Managers' Association, and limits the Actors' Equity Association and its members solely with respect to employees of the Producing Managers' Association.

"Assuming the facts to be as argued, I do not find that the Equity Shop plan forbids any Equity member from working for any member of the Producing Managers' Association who employs non-Equity members, or refuses Equity membership to any actor who had previously, while engaged by a member of the Producing Managers' Association, failed to join. Although such an actor might, by reason of the application of the Equity Shop to managers not members of the Producing Managers' Association, decide to join the Actors' Equity Association while still in the employ of a member of the Producing Managers' Association, this can hardly be termed force or coercion within the meaning of clause 6.

"The suggestion was made in the course of the argument that members of the Producing Managers' Association, through bookings and contracts, profit from the business of other managers; that one "independent" manager has announced his intention to retire from the producing field because of the Equity Shop campaign; that in consequence, members of the Producing Managers' Association will be damaged, and that they may suffer similarly as a result of the application of the Equity Shop to other managers. This argument, if correct and relevant to the question of construction, cannot give the agreement a meaning different from that above outlined. The loss to members of the Producing Managers' Association could be averted if

the outside managers joined the Producing Managers' Association, or came under the control, management or direction of any of its members. This would, of course, subject the outside managers to the obligation of the Basic Agreement of September 6, 1919. If they are unwilling to assume these obligations, they are not entitled to the immunity conferred by the contract, nor are the members of the Producing Managers' Association in a better position to set up an argument of the loss of profits they would have received as a result of the business of such outside managers.

"It was suggested that the "independent" manager above referred to is somewhat restricted by reason of his membership in another association. Any such limitation upon him cannot be given weight in this arbitration. Otherwise the relations between any employer and any union of employees could be set at naught through arrangements made between an employer and a so-called Company Union—i. e., an organization of employees fostered by an employer and in which in some cases he actually has membership. It would appear that the particular association of which the "independent" manager above-mentioned is a member is quite similar to the ordinary form of Company union.

"Action by an association of employees, whether in the nature of a strike or otherwise, is not unlawful, unless either the purpose of the action or the methods used are in themselves unlawful. Whether the Equity Shop be regarded as a purpose or a means to a purpose, the ultimate purpose is the improvement of the conditions of the actors of the country. Such a purpose is beyond question lawful. A perusal of the benefits which the Actors' Equity Association has endeavored to obtain for its members through the Basic Agreement of September 6, 1919, and the standard form of employment contract only emphasizes the correctness of this conclusion. The very fact that the Basic Agreement and the standard form of employment contract specifically provide for arbitration emphasizes that the purposes of the Actors' Equity Association in seeking to improve the condition of its members are not only lawful but at least in part are highly commendable."

Equity Shop is already 100 per cent effective in the independent first-class producing companies, according to John Emerson. In addition, office reports indicate that at least 75 per cent of the stock managers throughout the country will accept Equity Shop during the coming season.

Barry McCormack to Produce

Barry McCormack announces that he has completed plans for making several New York productions during the coming season. He will join the ranks of Broadway producers both in the dramatic and musical field. His first offering, which is scheduled to come into town early in October, will be a musical comedy. Mr. McCormack has long been identified as a manager of road attractions.

Equities—XXIX



WALLACE EDDINGER
Star of "Nobody's Money" at the
Longacre Theatre and member of
the Actors' Equity Association

Bomb Burlesque Houses

A bomb exploded early Sunday morning at the stage door of the Columbia Theatre in Chicago and fire started about the same time in the gallery of the Star and Garter, both burlesque houses. The police believe that both outrages were perpetrated by union sympathizers who are planning a reign of terror to compel the directors of burlesque houses here to abandon their open shop policy. As the theatres have not yet opened for the fall season, only guards were in them at the time and no one was hurt. The damage in both cases was slight.

"The Skirt" Opens

Bessie Barriscale was presented by Richard G. Herndon in a comedy by Howard Hickman, entitled "The Skirt," last week at the Lyric Theatre, Allentown. The supporting cast includes Betty Aldan, Catherine Mulqueen, Merle Stanton, Paul Harvey, Howard Hickman, Harry Hollingsworth, A. J. Herbert, F. J. Woods, Rodney Ranous, Fred Strong, Harry Buchanan, Tom McGuire, Irving Brooks and William Slider.

Play for Clarence Nordstrom

A new comedy, now being written for Clarence Nordstrom, will be ready for rehearsal in about six weeks. In the meantime, Mr. Nordstrom is making his first appearance in motion pictures. No details as to the authorship or management of the new play are announced as yet.

Duncan with Shuberts

Augustin Duncan, who plays the leading masculine role in Owen Davis, "The Detour," at the Astor Theatre, will direct several forthcoming productions of the Shuberts. Mr. Duncan, who directed "John Ferguson" for the Theatre Guild, also staged "The Detour."

Nancy Gibbs Married

Nancy Gibbs, prima donna in "The Whirl of New York," at the Winter Garden, was married last week to Arthur J. Govan, sales manager for an automobile firm.

ACTORS' EQUITY

Members of the A. E. A. are most earnestly urged to immediately



Send reliable ad-
dress to the Office
of the Association

The last week has marked two notable events—first, the most important legal decision in modern theatrical history, and, second, the largest meeting of actors ever held, so far as we can learn anywhere.

The decision in question was, of course, Judge Julian W. Mack's settlement of the famous A. E. A.—P. M. A. arbitration case. It was the greatest victory for Equity since the strike. The decision upheld Equity Shop as conflicting with neither law nor sound public policy; it stamped the Fidelity League for all time as a "Company Union," fostered by employers; it decided that the Equity is working for the good of actors throughout the country and that its policies are within the law; and it referred to the construction put upon the Basic Agreement by the P. M. A. as wholly unreasonable. Such a document, coming from one of the best known American Federal Judges, adds to Equity's prestige and strengthens our position from every side. And the joke of it all is that the P. M. A.'s themselves secured this remarkable endorsement for us, by forcing us into an arbitration case.

There is one particular incident in connection with the decision, however, which has not heretofore been made public. Our officials hoped that the decision might be made public for the first time at Sunday's meeting; but, having acquired a certain amount of acumen from long and bitter experience, they kept an eye on the newspapers. At 10 o'clock on Saturday night, a statement headed "From the Producing Managers' Association," reached the newspaper offices. It was headed "No Actors' Equity Shop, According to Judge Mack," and, in the body of the article, declared that the managers had won a victory, since Judge Mack had decided that Equity Shop could not be applied to the P. M. A. until 1924. Judge Mack, of course, had decided nothing of the kind; this point was never brought up, as it was never intended to violate the Basic Agreement by applying Equity Shop to the P. M. A. this season. The article was entirely misleading.

Our officials managed to send out the true story over the New York City News Service, which supplies all New York newspapers by telegraphic ticker service, and so the day was saved. One paper, however, had already published the false version, and the editors could hardly believe that Equity had really won the case. When finally the signed copy of the decision was shown them, they remade the entire first page and published the facts of the matter.

A manager recently wired to us asking that we send him a singer at once. We discovered that this manager owed approximately \$400 to various Equity members. He was informed that upon payment of this money we would be glad to put him in touch with any players he might require.

Whereupon the money was promptly paid in sixty-day notes.

FRANK GILMORE,
Executive Secretary.

LOEW'S STATE THEATRE OPENS

New House Is Scene of Memorable Gathering—Many Stars of Stage and Screen Are Present

MARCUS LOEW'S new State Theatre, the latest, and from an architectural standpoint, the handsomest contribution to the Broadway theatre string, opened in a blaze of glory Monday night to a capacity audience that not only filled its 3,300 seats, but added a five deep standing gathering in the rear of the orchestra.

The show proper was of secondary importance to the audience which practically carried a representative "Who's Who" gathering of the stage and screen. As Nils Granlund, master of ceremonies, spotted each celebrity, he or she was introduced and brought to the stage to contribute his share of talent to the festivities.

The house was completely sold out for the performance less than an hour after the box office had opened and when the opening hour arrived, police reserves were required to keep the traffic around 45th street and Broadway clear. Motion pictures were taken from the street, the cameramen picking out the stars as they entered, while another camera within the house registered impressions of the same people as they were seated.

Unlike the average opening, Loew's State ran as smooth as a well oiled machine. From the initial strains of the National Anthem to the exit march, everything came off as scheduled, without a single hitch, stage wait or disappointment. A Buster Keaton comedy opened the show with the regular five act program following after which Mr. Granlund took charge of affairs and began to reel off his introductions, beginning with Frank Fay and running through a long list until finally after the mid-

night hour had ticked, Raymond Hitchcock and the entire "Follies" chorus appeared and closed one of the greatest events in American theatrical history.

Motion picture stars of every type were present and Mr. Granlund forced them all to respond to his eulogistic introductions and their followers hailed them with applause aplenty. Of the picture stars, Mae Murray seemed to be the choice of the large audience, being forced to acknowledge the torrent of applause with an even dozen bows. Norma Talmadge was greeted with a vociferous welcome and Theda Bara was seen in person for the first time by many of her admirers. Eugene O'Brien, Richard Bartholemew and his young bride, Mary Hay, Hope Hampton, Gloria Swanson, Madge Evans, Constance Talmadge, and countless others were introduced and brought to the platform to be gazed upon by the curious.

David Warfield, a business associate of Mr. Loew in his many enterprises, was brought to the front for a brief address, and impromptu "bits" were contributed by Tom Lewis, Bill Morrissey, Bobby Woolsey, the Farber Sisters, Adele Rowland, Rita Gould, Doraldina, Raymond Hitchcock and several others. Morrissey composed a comedy song about the opening which went over with a "wow," and De Wolfe Hopper in a well chosen speech eulogized Loew and his new house.

Those in the extreme rear seemed to lose much of the speeches, for a continual buzzing was going on during the entire affair. In the afternoon Mr. Granlund held an informal

reception for the scribes in the theatre foyer and conducted his guests throughout the house for a minute inspection.

The lobby of the State is one of the prettiest of any theatre in the country. Large palms decorate the lobby, with cockatoos and canaries hidden in the shrubbery, the central figure being an especially well designed fountain in which are numerous goldfish. The interior could hardly be surpassed for beauty and from every corner of the house a perfect view of the stage is obtainable. The acoustics are perfect despite the immense area, Mr. Loew apparently giving this particular his individual attention.

At the conclusion of the affair, Marcus Loew was brought to the stage and made a brief address, thanking his associates for their help in giving Broadway its prettiest playhouse and for a full minute he was made speechless by the thunderous applause.

Nils Granlund supervised the opening in perfect shape, attending to every detail, looking after his many guests and finally taking charge of the stage. It was by far the greatest opening that has been recorded in this country from every standpoint.

Charlotte Walker in Vaudeville

Charlotte Walker is shortly to appear in vaudeville in a one act comedy, the title of which has not yet been announced. Miss Walker was one of the featured players in "The Skylark," which recently closed at the Belmont Theatre.

Tyson Scheme Discredited

Theatre managers are practically unanimous in denying the feasibility of the plan announced by the Tyson Theatre Ticket Agency to supply seats in the first eight rows for any production to persons paying a premium of \$100 and up. This premium in no wise affects the charge for the ticket and the agent's fee which is additional, the first payment serving merely to pay for a guarantee of service. David Belasco denies that such a proposition has been presented to him, and Martin Herman, Sam H. Harris, Erlanger, Dillingham and Ziegfeld all speak disparagingly of the idea.

Willard Mack III

Willard Mack has gone to the home of his parents in Calgary, Canada, as the result of a nervous breakdown. He was at the home of Eddie Foy in New Rochelle where he was writing a play to be used by the Foys this fall. Foy put him aboard the train with a doctor, a nurse and \$2,500 in advance royalties.

Mack's real name is Charles W. McLaughlin and he is forty-four years old.

Ethel Barrymore Rehearsing

Ethel Barrymore on Monday began rehearsals of "Delcassé," the play by Zoë Akins, in which she appeared one whole season at the Empire Theatre and in which she is going on tour again this autumn under the direction of Charles Frohman, Inc. She is booked to open at the Lyceum Theatre, Rochester, N. Y., on September 19.

New Dymow Play

Max R. Wilner has purchased a new play by Ossip Dymow, entitled "Danger," which he will produce early this season.

Alice Lake has had ample opportunity in the various parts she has created in Metro pictures, to prove that she is equally adept at—

—being grave and being gay. Here we have a chance to compare her two moods, though she really isn't very grave in either of them

Is That So!

ELISABETH RISDON, now "Irene," has been engaged for *Bes-* playing in "The Night Cap," *sie Barristale's* company in "The Skirt."

Marguerite, the premiere danseuse of "The Last Waltz," will introduce an elaborate Egyptian ballet of ten girls in the last act of the Oscar Straus operetta next Monday night.

Clive Carey, an English musician, has written the incidental music for "The Blue Lagoon," the dramatization of *H. de Vere Stacpoole's* novel of that name which the Shuberts will produce.

Chales Forsythe Adams has been engaged by *Manager Schanberger* for his "Midnight Frolic" and "Six O'Clock Revue" at the Palais Royal in Baltimore.

Carlton A. Rivers, *Gatenby Bell*, and *Edward Robson* have been engaged as the stage managers of the Shubert's production of "The Blue Lagoon," which is being staged by *Captain Basil Dean*.

Margaret and Dorothy McCarthy have been made general understudies of "The Mimic World of 1921" at the Promenade Theatre. The two sisters were engaged as pages at the Ambassador.

Angela McCahill of "The Detour," who came to this country with the Irish players, has decided to make her home permanently in the United States.

Max Marcin has arranged for the production in London next year of "Three Live Ghosts."

Priestley Morrison will stage John Hunter Booth's comedy, "Like a King," which Adolph Klouber will produce early this season.

Edward Elsner has been engaged by the Playwright and Players' Company, by arrangement with *Lee Shubert*, to direct rehearsals of Milton Royle's romantic drama, "Lancelot and Elaine."

John Merkyl has been engaged for a part in "The Six-Fifty," by *Kate McLaurin*, now in rehearsal.

Helen Hayes recently returned from Europe, has gone to Booth Tarkington's summer home in Maine for counsel about "The Wren," in which she will star for *George Tyler* this season.

Malcolm Fassett will have the lead opposite *Olga Petrova* in "The Silver Peacock," in which the Selwyns will star this actress when she returns to the speaking stage next month.

George Grossmith has been selected for the *Walter Catlett* part in "Sally" in the English production of this musical comedy.

Rosalie Fellowes has been engaged by *Kilbourn Gordon* for "Pot Luck."

Helen Namur has returned from Europe and will appear in "Nightie Night" on tour this season.

Robert Elliott will play the leading role in *Kate McLaurin's* play, "The Six-Fifty."

Ethel Dwyer and John Morrissey have been added to the cast of "Tarzan of the Apes."

Julia Gerrity has been added to the midnight show at the Little Club.

Max Steiner will be musical director for "The Blue Lagoon."

Catherine Mulqueen, who sang in

Mimi Aguglia sails for London in October. She makes her appearance in a new play on Broadway in January.

Nonce O'Neil commenced her trans-continental tour in "The Passion Flower" at Allentown last week.

Lucile Watson of "March Hares," has been invited to speak to the students of Dramatic Art at New York University, on the repertory movement.

Harold French, a well known young English actor, has arrived in this country to play a leading part in "The Blue Lagoon."

By Lester Rose

Phil Golden and *Al Barton* opened last week with a new act by *Al Fox*, entitled "She Was a Good Girl."

Burns and Lynn, who were last season with *Al Jolson*, are contemplating a return to vaudeville. They are at present rehearsing a new act.

Jack Joyce opened this week in Chicago at the Palace Theatre. He has been routed over the Orpheum Circuit by *I. Kaufman*.

Sarah Padden left this week for San Francisco, where she will open her season with a new playlet.

Basil and *Frabito* open Sept. 12th at Hartford, Conn., with their new act. The boys recently formed a partnership. *Frabito* was formerly with *Burns*; and *Basil* was formerly of *Basil* and *Allen*. The act is handled by *Claude Bostock*.

Mike Levy, formerly a Chicago agent and partner of *Sam Kramer*, is now located in New York, having formed a partnership with *Charlie Freeman*, also a former Chicago booker. They have a Loew franchise.

Arthur Linden arrived East last week, after appearing for several months with *Jimmie Fox's* "The Goat." He left the act in Cincinnati.

Jane Moss, who at one time appeared with "The Auctioneer" and in "Potash and Perlmutter," will be seen this coming season in a new sketch by *Milton Gropper* called "A Mother's Heart."

Richard Kean, the eminent character actor, opened his Orpheum tour last week. He is booked solid for the entire season.

Harry Crawford, last season in vaudeville with the *Baroness De Hollub*, has decided not to accept the management of the New Pantages Theatre in Hamilton, Ontario, and instead has joined the producing department of the Pat Casey agency.

"THE TRIUMPH OF X"

Helen Menken Scores in New Play

Play in four acts by *Carlos Wupperman*. Staged by *W. H. Gilmore* and *Jesse Bonstelle*. Produced by *Lee Shubert* and *Jesse Bonstelle* at the Comedy, August 24. *Philis* *Helen Menken* *Ralph Armstrong* *Robert Keith* *Jenny* *Mrs. Jacques Martin* *Robert Knowles* *Frank Morgan* *William Taylor* *Frederic Burt* *Maid* *Ingrid Dillon* *Paul* *Frank Kirke* *Mrs. Armstrong* *Mrs. Herbert Graham* *Colonel Prout* *Ben Hendricks* *Marjorie Prout* *Alma Moeller* *Christine* *Margaret Knight* *A Man* *Harry D. Southard*

The Shuberts are stepping out. In two nights they produced two plays which mean something. "The Detour" of which I told you last week. And now "The Triumph of X."

"The Triumph of X" will not be a great triumph, but it will be a success. The success is of less interest, for the moment, than that the play has a great deal of merit. The Shuberts are a commercial firm and when they encourage two plays of this sort in a week it means more than appears on the face of it.

"The Triumph of X" was written by *Carlos Wupperman*, a brother of the two young actors, *Frank Morgan* and *Ralph Morgan*. He was killed in the war. *Miss Bonstelle* and *Mr. Shubert* produced the play and the leading man role is acted by *Frank Morgan*. The idea is that of heredity versus environment. And there is an unknown quality in us all. The unknown quality in "The Triumph of X" being love.

A young girl, the daughter of disreputable parents is brought up by a college professor. The professor, she thinks, is her father. At her engagement party she drinks some champagne and the young man to whom she is engaged, blurts out the truth. This occupied two acts. Two excellent acts with very little that was not to the point. Then the play wavered. It took two more acts to bring the girl back into the arms of her step-father who had become a drunkard himself.

The exposition has occasionally been outside the web of the story. The third act should have been a short scene because the interest is chiefly in the girl who is not in this act. And the writing of the last two scenes is too lofty. But this can be easily remedied. Much of this is due, too, to the acting of *Frank Morgan*. In his quiet moments he is an actor whose work is worth while, but when he attempts to act physically his work lacks sincerity. It is obvious that he is acting. And this part wanted a great actor. He made much of it seem grandiloquent.

But the night was *Miss Menken's*. She acted the part of the girl. I put her first act ending and her second act into the class of memorable things in the theatre. Her work had feeling and understanding and beauty and pace. And every word could be understood. A performance that will live with me.

Frederic Burt, *Mrs. Jacques Martin* and *Ben Hendricks* did comparatively small parts well.

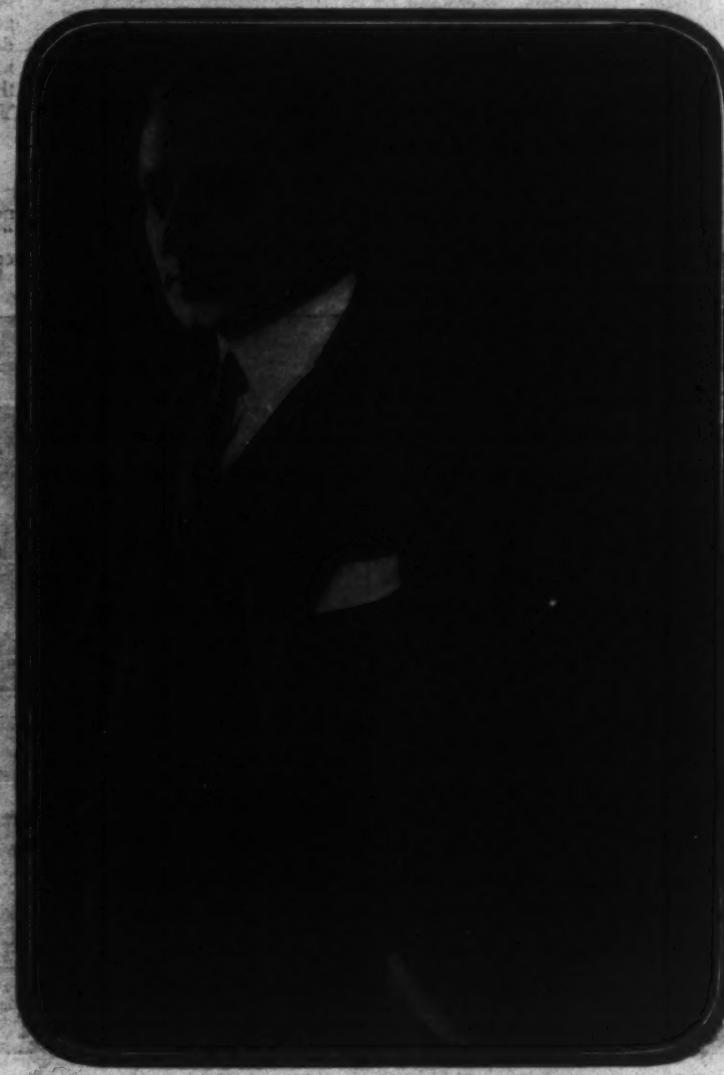
S. JAY KAUFMAN.

May Robson Play

Augustus Pitou will present *May Robson* in "It Pays to Smile," by *Nina Wilcox Putnam*, on the road for a tour. The play opened at Stroudsburg, Pa., on August 29.

MACEY HARLEM

Who plays one of the principal parts in the Walsh-Fielding production of "Shams of Society," for R-C Pictures Corporation



FRANK BACON IS GIVEN GREAT SEND OFF

President Harding and Others Join in Honoring
Star of "Lightnin'"

FRANK BACON, star of "Lightnin,'" which concluded the longest run of New York theatrical history at the Gaiety Theatre last Saturday, was given a spectacular farewell demonstration when he started for Chicago Monday afternoon.

Large crowds thronged Broadway and Seventh Avenue, between the theatre and Pennsylvania Station. A parade down Broadway followed a reception at the theatre. Bacon marched bareheaded at the front of his escort. Mayor Hylan walked on one side of the actor and Winchell Smith, his collaborator in the play, on the other. Immediately behind Bacon was John Golden.

The Actors' Equity Association, the Lambs', the Friars' and the Green Room Clubs were all well represented among the marchers.

Secretary of Labor James J. Davis of President Harding's Cabinet, appeared on the stage at the final performance Saturday night and read a letter from the President to John Golden, containing congratulations.

Secretary Davis conferred on Messrs. Bacon, Smith and Golden the Bernard M. Baruch theatrical long distance championship belts, pre-

sented by Mr. Baruch to commemorate the record-breaking run. Augustus Thomas introduced Secretary Davis following a curtain speech by Mr. Bacon, and the final act was broken up by a body of actors and actresses, who rushed upon the stage.

A poetical tribute to Bacon and "Lightnin,'" written especially for the occasion by Bliss Carman, the Canadian poet, was also read by Mr. Thomas.

President Harding's letter follows:

My Dear Mr. Golden:

My attention has been called to the fact that "Lightnin,'" after a record-breaking run of 1,291 performances in the same theatre in New York, is to be taken on the road.

In testimony both of my pleasant recollections of the play, and my personal sentiments for yourself, I am writing to congratulate you, Winchell Smith, Frank Bacon, the company, and, incidentally, the multitudes of people who will enjoy the privilege of having this play brought to them. An American play of the very highest type, by an American author, presented by American actors, I have long felt that it has represented inspiration to those who have heard it, as it must have been a source of much satisfaction to all connected with its presentation. I hope it may enjoy hereafter a continuation of the success of the past.

Please convey my best wishes to all your associates and to the company.

Very sincerely yours,

WARREN G. HARDING.

"Black and White Night" Harry Singer Manages Three

The Cafe Beaux Arts in Atlantic City announces a Black and White Night on Thursday, September 1, in honor of Ray Miller and his Black and White Melody Boys. They are: Mike Cirina, violinist; Phil Saxe, saxophone; Jim Welton, saxophone; Earl Oliver, cornetist; Andy Sindelar, trombonist; Billy Fazioli, pianist; Louis Epstein, bass, and Gus Lazar, banjoist. After their successful engagement of twenty-six weeks at this cafe, they will open an engagement with the Follies Bergere in New York, on September 15.

Harry Singer, who has been manager of the State-Lake Theatre in Chicago for the past two years, is now in charge of Chicago's three big vaudeville houses, the Majestic, the Palace, and the State-Lake. His brother, Will Singer, succeeds him at the State-Lake. Cliff Work, who has been assistant manager at the latter house, goes to the Rialto, St. Louis, to take Will Singer's place, and Dave Edsel becomes assistant at the State-Lake. It is likely that Harry Singer will inaugurate many improvements in his new capacity.



FLORENCE NORMAND

The famous "Black Cat" of "The Greenwich Village Follies," which opened Wednesday night at the Shubert Theatre

Managers to Incorporate

The International Theatrical Association has applied to the Supreme Court for a certificate of incorporation. The new association is the outcome of the recent convention of theatrical managers from different parts of the country, and its purpose is to bind the managers of the various branches of the industry into a business and fraternal organization that will promote their mutual welfare.

Roth Sisters Resume Tour

Lillian and Anna Roth resume their vaudeville tour this week, and after playing a few out of town engagements, are booked for the Colonial Theatre, with the Hamilton, Alhambra and other New York houses to follow. Their vehicle is a sketch by James Madison, entitled "The Night of the Party."

INVESTIGATE FILM CONDITIONS

Trade Commission Action Involves Famous Players

The long-talked-of investigation of an alleged "movie trust" has come to a head, and action has been determined upon by the Federal Trade Commission in Washington.

Papers were issued Wednesday citing the Famous Players-Lasky Company for alleged violation of the Federal Trade Act, prohibiting unfair practices, and the Anti-Trust Law. The complaint, it is said, charges violation of Section 7 of the Federal Trade Act and Section 5 of the Anti-Trust Law.

No definite statement as to how the law is alleged to have been violated is given out, but the complaint cites them formally, it is said. The investigation has been made as the result of complaints from other producing organizations.

McKay—Van Biene

Frederic McKay, well-known theatrical manager, was married August 24 to Eileen Van Biene, prima donna, for the past several seasons in "Maytime." It was while appearing in this play that Miss Van Biene met Mr. McKay, who was managing the company. The marriage took place in Red Bank.

In "The Reckoning"

A. H. Woods has put into rehearsal a new drama in three acts entitled "The Reckoning" by Marjorie Chase. The cast includes Georgia Gaul, Dorothy Shoemaker, Felix Krems, George Barnum, and John Sharkey. The play is being staged by Bertram Harrison.

DEATH NOTICE

SHIELDON—At Buffalo, New York, August 29, 1932, Grace Currie Sheldon, Historical and Dramatic Writer. Eldest daughter of the late Judge James Sheldon and Sarah Currie Sheldon.

BROADWAY TIME TABLE—Week of Sept. 5th

| Play | Principal Players | What It Is | Opened | Theatre | Location | Time | Est. Week's Seats |
|---------------------------|--|-----------------------------|---------|------------------|---------------|--------------------|-------------------|
| Back Pay | Helen MacKellar | To be reviewed | Aug. 29 | Shrine | West 42d | 8:30—W. & S. 2:30 | 1st week |
| The Bat | Effie Blaier, May Vokes, Harrison Hunter | Thrilling mystery melodrama | Aug. 29 | Shrine | West 45th | 8:30—W. & S. 2:30 | \$2,000 |
| Daddy's Gone A-Hunting | Marjorie Rambeau | To be reviewed | Aug. 31 | Playhouse | West 45th | 8:30—Th. & S. 2:30 | 1st week |
| The Detour | Effie Shannon, Augustin Duncan | Excellent play and acting | Aug. 23 | Astor | Bway & 16th | 8:30—W. & S. 2:30 | \$10,000 |
| Don Juan | Lou Tellegen | To be reviewed | Sept. 5 | Garrick | West 25th | 8:30—Th. & S. 2:30 | 1st week |
| Dulcy | Lynn Fontanne | Highly amusing comedy | Aug. 1 | Prasco | West 42d | 8:30—W. & S. 2:30 | Capacity |
| The Easiest Way | Frances Starr | To be reviewed | Sept. 6 | Lyceum | West 45th | 8:30—Th. & S. 2:30 | 1st week |
| The First Year | Frank Craven | Country of small town life | Oct. 20 | Little | West 44th | 8:30—W. & S. 2:30 | Capacity |
| Getting Gertie's Garter | Hazel Dawn, Walter Jones | Old-fashioned farce | Aug. 1 | Repertory | West 62d | 8:30—W. & S. 2:30 | \$1,500 |
| Get Together | Fokine, Fokina, Charlotte | To be reviewed | Sept. 3 | Hippodrome | 6th Av. & 43d | 8:15—Daily 2:15 | 1st week |
| The Good Companions | George Arliss | Thrilling melodrama | Jan. 18 | Booth | West 45th | 8:30—F. & S. 2:30 | \$2,500 |
| Greenwich Village Follies | Irene Franklin, James Wattis | Reviewed in this issue | Aug. 20 | Shubert | West 44th | 8:30—W. & S. 2:30 | 1st week |
| Honors Are Even | William Courtenay, Lois Fisher | Fatty comedy | Aug. 10 | Times Square | West 60d | 8:30—Th. & S. 2:30 | Capacity |
| Just Married | Vivian Martin, Lynne Overman | Amazing farce | Apr. 26 | Nora Bayes | West 44th | 8:30—W. & S. 2:30 | \$1,000 |
| The Last Waltz | Eleanor Painter | Beautiful Viennese comedy | May 10 | Century | Cen. Pl. W. | 8:30—W. & S. 2:30 | \$14,000 |
| Lilac | Joseph Schmidkranz, Eva Le Gallienne | Panting by Molnar | Apr. 20 | Fulton | West 46th | 8:15—Th. & S. 2:15 | Capacity |
| March Hares | Alexander Onslow, Lucile Watson | Brilliant satirical farce | Aug. 11 | Bijou | West 45th | 8:30—W. & S. 2:30 | \$2,500 |
| The Mask | Laura Walker | Funny satirical play | Aug. 22 | Princess | West 39th | 8:30—W. & S. 2:30 | \$2,500 |
| The Mimic World | James Henry, Max West | Highly amusing comedy | Aug. 10 | Promenade | Cen. Pl. W. | 8:30—W. & S. 2:30 | \$10,000 |
| Nice People | Franklin, Arlene Dahl | Well-acted social comedy | Mar. 2 | Klaw | West 46th | 8:30—W. & S. 2:30 | Capacity |
| The Nines | Walter Hampden, Helen Sheldene | Highly amusing comedy | Aug. 15 | 57th Street | West 47th | 8:30—W. & S. 2:30 | Capacity |
| Nobody's Money | Henry B. Dixey, Louis Bonham | Mid-life comedy | Aug. 17 | Longacre | West 45th | 8:30—W. & S. 2:30 | \$7,000 |
| Personality | Reed Howes, Edna Hibbard | Reviewed in this issue | Aug. 27 | Playhouse | West 45th | 8:30—W. & S. 2:30 | 1st week |
| The Poor God | Lucie Mannheim | Reviewed in this issue | Aug. 29 | Hudson | West 44th | 8:30—W. & S. 2:30 | 1st week |
| Pot and Tales | Madeline Miller, Leon Reed | Light comedy | Aug. 22 | Town Hall | West 62d | 8:30—W. & S. 2:30 | \$5,000 |
| Priscilla | George White, Anna Pavlova | Comedy | Dec. 21 | New Amsterdam | West 62d | 8:30—W. & S. 2:30 | Capacity |
| Scandal of 1931 | John Cumming | Amusing farce | July 11 | Liberty | West 62d | 8:30—W. & S. 2:30 | \$7,500 |
| The Scarlet Man | Miles & Lyle, Eddie & Eddie | Well-acted farce | Aug. 23 | Henry Miller's | West 62d | 8:30—Th. & S. 2:20 | \$4,500 |
| Shuffle Along | William Farnum | Negro musical comedy | May 23 | 63 Street | West 62d | 8:30—W. & S. 2:30 | 1st week |
| The Silver Fox | Robert Tamm | To be reviewed | Sept. 3 | Maxine Elliott's | West 20th | 8:30—W. & S. 2:30 | 1st week |
| Six O'Clock Love | Elmore, Dunn, Bruce Gleadhill | Reviewed in this issue | Aug. 22 | Sam H. Harris | West 42d | 8:30—W. & S. 2:30 | 1st week |
| Sunny Day | Walter Hampden, Otto Kruger | Sensational play with music | Aug. 16 | Cort | West 55th | 8:15—W. & S. 2:20 | \$7,500 |
| Swords | Clara Bow, John Barrymore | Reviewed in this issue | Aug. 15 | 48th Street | West 59th | 8:30—Th. & S. 2:20 | \$6,000 |
| Two-Timers | Julia Fonda | Amusing musical comedy | Sept. 1 | National | West 41st | 8:30—W. & S. 2:20 | 1st week |
| Turnovers | James A. Black, Ethel Dryer | To be reviewed | Aug. 9 | Casino | Bway & 39th | 8:30—W. & S. 2:20 | Capacity |
| Turnovers of the Ayre | Alberto, Dunn, Thomas W. | Reviewed in this issue | Sept. 1 | Broadhurst | West 44th | 8:30—W. & S. 2:20 | 1st week |
| Two Weeks Away | Alberto, Dunn, Thomas W. | To be reviewed | Aug. 22 | Comedy | West 39th | 8:30—T. & S. 2:30 | \$8,000 |
| Vander | Alberto, Dunn, Thomas W. | Reviewed in this issue | Aug. 21 | Cohan | Bway & 42d | 8:30—W. & S. 2:20 | 1st week |
| The Whoopee | Alberto, Dunn, Thomas W. | Reviewed in this issue | Aug. 20 | Palace | Bway & 47th | 8:30—Daily 2:00 | Capacity |
| Whoopee | Alberto, Dunn, Thomas W. | Reviewed in this issue | June 12 | Gaistly | Bway & 45th | 8:30—W. & S. 2:20 | 1st week |
| Whoopee | Alberto, Dunn, Thomas W. | Reviewed in this issue | June 21 | Winter Garden | Bway & 50th | 8:30—Th. & S. 2:20 | \$15,000 |
| Whoopee | Alberto, Dunn, Thomas W. | Reviewed in this issue | June 21 | Globe | Bway & 49th | 8:30—W. & S. 2:20 | Capacity |

Broadway Buzz

By Jim Gillespie

NOW that "Lightnin'" has closed after a three-year run, the following conversation may be heard on every corner:

"Did you see 'Lightnin'?"

"No. I wanted to take it in, but it closed before I had a chance to see it."

"Too Much Money" will be given at the 116th St. Theater Sept. 1.—News item.

Wonder if they are alluding to the price of admission?

In order to aid Poland, Ignace Jan Paderewski, world renowned pianist and composer, intends selling his California ranch, which consists of 154 acres of walnut and almond trees. In order to commemorate the event, Jan should write a song entitled, "I'm Selling All My Future Poles To Aid The Poles in Poland."

The Female of the Species

A chorus girl is suing a dancing master for \$25,000, claiming that he assaulted her when she refused his advances. Isn't that just like a woman? Take a man, for instance. Upon joining a show he immediately asks for advances and is liable to assault somebody if he doesn't get them.

"Daddy Goes A-Hunting" at the Plymouth Theatre.—Headline.

According to our point of view, Daddy is wasting his time. He should know that a house bearing such a puritanical name would not cater to spicy shows.

It Can't be Solved

Alan Brooks is to be featured in a new three-act play entitled, "Save The Alimony," which should prove interesting to many unhappy husbands who have been vainly trying to solve the self-same question.

Our idea of a pinhead is the dunce who went to see "The Scarlet Man" and came out disappointed because it wasn't an Indian play.

Artie Chokes



Life is Made Up of Contrasts

Producer: Miss Chorine, I called this rehearsal for eleven o'clock and you are two hours late.

Chorus Girl: Please don't annoy me with such a petty offence. My car broke down and I had to have it towed to a garage.

AGAIN

Producer: Say, What's the big idea? I called this rehearsal for eleven o'clock, and you are five minutes late.

Lowly Principal: Oh, I am very sorry, sir, but there was a block in the subway.

According to reports, "The Mask of Hamlet" is a very poor disguise.

According to reports, "The Wheel" is a corking good show, but following "Lightnin'" is worse than drawing the much dreaded two spot on any vaudeville bill. However, here's hoping "The Wheel" will prove another Golden harvest.

Speaking of philanthropy, the management of the Rivoli Theater is offering "Room and Board" this week for the price of admission.

There are nine new openings scheduled for this week and should the critics survive all of them, they will at least have as many lives as a cat.

After watching Marie go through a routine of seemingly impossible dance steps, we would advise the average hoofers to throw their shoes away.

Sidelights on the Frank Bacon Parade

I

Hereafter when ordering bacon we will think of the wonderful tribute accorded Frank and say, "Well done."

II

When the Equity banner made its appearance the crowd set up a lusty yell, and a cop stationed outside the theatre said, "I don't blame them. That's the nearest thing to a George Ehret sign I have even seen."

III

Never in the history of show business has an actor been accorded such a reception by his brother performers. Now let some wise cracker remark, "It was no more than natural when you stop to consider that Bacon and Ham really come from the same family."

IV

A few minutes before the parade, the police ordered everybody off the middle of the street, and a cop, noticing a man standing in the restricted area, asked him if he had credentials entitling him to stand there. "I should say I have," replied the man, and digging into his pocket he pulled out an Equity card.

"Sun-Mini" will open at Atlantic City, Sept. 5. Sunburn will also be in evidence at the same resort.

Like all couples "Just Married," Vivian Martin and Lynne Overman are experiencing great difficulty in locating a nest, having moved three times within the past few months. For the time being, they are situated at the Nora Bayes Theatre.

Scandal

Bert Savoy and Jay Brennan almost had a fight last Friday evening, and it was all on account of a dinner. The boys had invited some friends to dine at their apartment that evening, which resulted in Bert buying a big piece of pot roast, which he put in the oven to cook. About two hours later he suddenly thought of the meat and dashed out to the kitchen only to find that it had been burnt to a crisp. Taking the remains inside he said to Jay, "Look at my pot roast." Whereupon Jay replied, "Pot roast nothing, so far as I can see it's pot burnt. I told you we should have stuck to our usual Friday dish of seafood." When last seen, the boys were not on speaking terms.

According to the cutting of several films, it seems as though the sense has been taken out of censor.

A writer in a fiery outburst of enthusiasm declares that Hazel Dawn has reached the zenith of her career. Sounds like the end of a perfect day.

Judging from the critics' point of view, "Two Blocks Away" should be in the neighborhood of all theatre-goers.

Contrary to the custom of out-of-town openings, "Put and Take" jumped in cold and captured New York from the start. It was a gamble and colored folks are known to have a passion for the game of chance. In this case it seems as though they threw a natural.

Threats of Bigamy

Upon arriving from Europe, Alice Delysia, French actress and star of "Aigars," startled our quiet little village by declaring she was going to marry the most famous man in New York. There must be some mistake. So far as we know Babe Ruth is happily married.

"Back Pay" was given Tuesday night, but the box-office got all of it.

He Puts One Over On the R. R.



My Fair Lady!

MARIE WELLS

(Below) One of the ladies fair who will make the revival of "The Merry Widow" at the Knickerbocker Theatre next week an event of international importance, is Miss Wells, who is here looking very chic in a M. & H. Rentner dress of Pussy Willow Satin Crepe, trimmed uniquely with patent leather drops



Photo by
Joel Feder

And speaking of unique trimmings, one cannot refrain from a few words of delight over the smart effect achieved above. The dress is of Diamond Bordered Panoply, a fabric from the Shelton Looms, and is made along youthful and graceful lines



WILLIAM FOX Circuit of Theatres

Executive Offices: Fifty-Fifth Street,
At Tenth Avenue, New York, N. Y.

Vaudeville Booking
Department

130 WEST 46th STREET

JACK W. LOEB
General Manager

EDGAR ALLEN
Booking Manager

PHONE CIRCLE 2498



Russian Arts and Crafts Studios FORTY-SEVEN WEST FORTY-NINTH ST. NEW YORK

Scenery, Costumes and Lighting Effects constitute an important issue in every production.

Russian Arts and Crafts Studios

Designs and executes most unusual stage settings. Costumes and lighting effects, be it a Vaudeville Act, Musical Comedy, Drama or Grand Opera.

We have just helped to complete Ziegfeld's "Sally" and many other productions.

Let us make designs for settings, costumes and lighting effects for your next production and furnish the estimate without obligation to you.

SEE ALL THE SHOWS IN YOUR TOWN

DRAMATIC MIRROR issues a pass card to all of its correspondents. This card is good for two complimentary seats for every show that comes to your town.

All you need do in return for this pass card is send in a report of the shows you see.

If you want to become a correspondent tear out this advertisement, write your name and address in the margin and send it in today before someone else beats you to it.

If you live in New York City or Suburbs come in and ask for Mr. Martin.

DRAMATIC MIRROR, 133 West 44th Street, NEW YORK

The New Plays

"SIX CYLINDER LOVE"

Ernest Truex Triumphs in Clever Comedy

Comedy in three acts by William Anthony McGuire. Staged by Sam Forrest. Produced by Sam H. Harris at the Sam H. Harris Theatre, August 25. Geraldine Burton.....Eleanor Gordon. Richard Burton.....Donald Meek. Phyllis Burton.....Betty Linley. Mary.....Fay Walker. Margaret Rogers.....Hedda Hopper. Bertram Rogers.....Calvin Thomas. Harold Winston.....Kenneth Hill. William Dorsey.....Ralph Sipperly. Marilyn Sterling.....June Walker. Gilbert Sterling.....Ernest Truex. George Stapleton.....Berton Churchill. Smith.....Harry Hammill. Tom Johnson.....Howard Hull. Gibson

"Six Cylinder Love" is one of the best comedies produced in New York in many a day.

First, it has an idea. This idea is the buying of automobiles by people who cannot afford it.

Second, it is so neatly worked out that the story moves without the slightest hesitancy. And there are no improbabilities in it. Add to this the thought that it will interest a man who does not own an automobile quite as much as it will interest a man who owns an automobile and you will understand that it will be a greater success than "Baby Mine."

The story is simple. *Ernest Truex* and his little wife, *June Walker*, buy a second hand car from their neighbors who were already made poor by the car. The expense of the car causes *Truex* to take money which does not belong to him. He loses his job but in the end he makes things right and is taken back. This is a mere skeleton of the story. But if you think of *Ernest Truex* throughout it, you will get the type of thing it is. And *Ernest Truex* does not deserve to be featured, but should be starred. He was cheered at the first performance. I remember seeing him at the Gaiety in a serious part. In "Six Cylinder Love" he has several serious moments and as small as he is, he measures up in a tremendous way. *Donald Meek* was the original owner of the car. A splendid characterization. The automobile sales agent was played by *Ralph Sipperly*. And the employer by *Berton Churchill*.

S. J. KAUFMAN.

"PERSONALITY"

Dull Play of Finance and Burglary

Play in three acts and prologue by Philip Bartholomae and Jasper Ewing Brady. Staged by Frank Peck. Produced by William A. Brady at the Playhouse, August 27. Dennis Hogan.....Freddie Lawless. Simpson.....John Cromwell. A Window Cleaner.....Frank Peck. John C. Kent.....Dodson Mitchell. Judge Lawton.....Albert Sackett. Ruth Kent.....Dorothy Bernard. Mary Murdoch.....Evelyn Nusden. Robert Wainwright.....Louis Benison. Leary.....Henry E. Dixey. Franklin.....William J. Florence. Jenkins.....Robert Vivian

The trouble with "Personality" is that it hasn't the slightest element of surprise. Anyone could foresee exactly what would happen. When that sort of condition arises, the only possible remedy is comedy. But not "Personality." The comedy is dull. Therefore, the chances are, that "Personality" will not be very long-lived. It is neither comedy nor farce. From the very outset one does not believe in the story or people.

Ernest Truex, Helen Mackellar and Barney Bernard Have New Plays— "The Wheel"—"Personality"—"The Poppy God"—"The Triumph of X"

Two burglars. One is caught. The other escapes with a bed room slipper that the girl had thrown at him. One is brought to the girl's father's office for identification. The other it just happens—comes to the office because the father wanted a fifty thousand dollar a year man and had written an article on it. Write the rest of it yourself. He gets the job. The other burglar comes back from jail and is reformed and the burglar with the personality marries the girl. *Philip Bartholomae* and *Jasper Ewing Brady* can do better than this. Much better. I am surprised that they would do so commonplace a piece of work.

The acting with the exception of *Henry E. Dixey* was of little consequence. *Louis Bennison* was the burglar with the personality.

S. J. KAUFMAN.

"BACK PAY"

Helen Mackellar in Fannie Hurst Play

Play in three acts and epilogue by Fannie Hurst. Staged by Elwood F. Bostwick. Produced by A. H. Woods at the Eltinge Theatre, August 30. Angie Simms.....Mary Shaw. Rufus Giles.....Edgar L. Walton. Hester Bevins.....Helen Mackellar. Gerald Fishback.....Fleming Warde. Philip Gordon.....Leo Donnelly. J. G. Wheeler.....E. F. Bostwick. Lottie.....Lucille La Verne. Kitty.....Hermine Shone. Babe.....Carmen Nesville. Queenie.....Judith Vasselli. Vida.....Maureen Olsen. Chris Morrison.....John T. Dwyer. T. Blackton.....John Charles. M. M. G.....Donald Hall. H. Messmore.....William Rhodes. Intern.....Edward Power. Major Hamilton.....Harry C. Bradley

If *Fannie Hurst* is seeking dollars in the theatre, she has started out on the right track in her first play, "Back Pay." If she is seeking recognition as a writer of real plays, she has not such a hopeful road before her unless she changes her methods. "Back Pay" is such stuff as movies used to be made of before they became more or less intelligent. It depends for its effect not upon truthfulness or character, but upon tears and laughs that can be turned on at will by certain well-established canons of the theatre. In short, the play is sentimental claptrap. But as such it has its merits. For one thing it gives *Helen Mackellar* a big chance.

Hester Bevins has left the little old home town with a travelling man, and has become an addict of the gay white lights. She has, as she herself expresses it, a "crepe de chine soul." But in the midst of her silken career, her former sweetheart in the simple days turns up a wounded soldier, and there and then poor *Hester* begins to pay and pay and pay.

The honors are entirely *Mary Shaw's*, though several others in the cast do creditable work, especially *Mary Shaw* and *Lucille LaVerne*.

H. K. WHEAT.

"THE POPPY GOD"

Chinese Play Opens at the Hudson

Play in three acts and prologue by Leon Gordon, LeRoy Clemens and Thos. Grant Springer. Staged by Leon Gordon. Produced by the Selwyns at the Hudson Theatre, August 29. Mrs. Bennett.....Marion Grey. Stanley Bennett.....Ralph Morgan. Major Hawley.....Malcolm Dunn. Higgins.....Wallace Ford. Dixey.....King Calder. Leighton.....Glen Hopkins. "Tubby".....George Pembroke. Steward.....Robert Peel. Hop Lee.....Harold Seton. Gin Long.....Harry Mestayer. Wo Ling Wo.....Geo. MacQuarrie. Stanley Bennett.....Ralph Morgan. Sue Ming.....Edna Hibbard. Joe.....Nick Stark. Sadie.....Doris Marquette. "Hick" Lewis.....Frank Alworth. "Doc".....H. Conway Wingfield. Billy Grant.....Robert Brister. Margery Dean.....Ruby Gordon

Plays with oriental atmosphere are seldom uninteresting and "The Poppy God," for all that it drags in the early day enthusiasm of the great war, is no exception. The story deals with an English youth, *Stanley Bennett*, who was brought up in China by an adoring mother, and now is being sent to America to avoid service. In San Francisco he lives at the house of *Wo Ling Wo*, a Chinese merchant, and promptly falls in love with the merchant's attractive little wife. Instead of killing the white man, *Wo Ling Wo* seeks a greater, more terrible revenge, by throwing the two together, and then supplying the weak youth with the "black smoke" of the Poppy God, which leads to the inevitable tragic ending.

Ralph Morgan gives an excellent performance of the young man dragged down by his cowardice and the unconquerable craving for the poppy "pills." *Edna Hibbard* is winsome and demure as the dainty Chinese wife who was brave enough to face death for the sake of her love for the white man. *Harry Mestayer* plays the evil tongued servant of *Wo Ling Wo* with a sinister smile that is as effective as it is repulsive. A remarkably fine performance is given by *H. Conway Wingfield* as a dissolute old doctor who frequents the Barbary Coast saloon and gladly takes his fees in whiskey. *George MacQuarrie* is cold and cruel as the revengeful husband, *Wo Ling Wo*.

DWIGHT CONN.

"TWO BLOCKS AWAY"

Barney Bernard Scores in Aaron Hoffman Play

Comedy in three acts by Aaron Hoffman. Staged by Clifford Brooks. Gowas by Schneider-Anderson. Produced by Charles Dillingham at the Geo. M. Cohan Theatre, August 30. Jane.....Marie Carroll. Captain Maggie.....Alice Andres. Robert Ives.....John Rutherford. Bill Lewis.....John Cope. Nathaniel Pomerantz.....Barney Bernard. Nora Flanagan.....Kate Morgan. Tom Roland.....Robert Craig. Giuseppe.....William Morlin. Martin.....Wallace Erskine. Mrs. Watson.....Jessie Nagle. Molly Finnigan.....Hope Sutherland. The "Duke".....Charles Edwards. Officer Donovan.....Charles Henderson. Jimmy Finnigan.....Clyde Wilson

Aaron Hoffman is not an artist. That is, if judged by classic standards. But after all, the plays brought to the modern theatre—that is our Broadway theatre—make no pretense at art. Few at any rate. They set out to serve a purpose. The purpose of interesting or amusing a vast audience. And, if art is a right use of a thing, and it is certainly right to interest and amuse an audience then perhaps *Aaron Hoffman*, is that sort of an artist.

And "Two Blocks Away" is a vehicle more or less carefully built for the undoubted talents of *Barney Bernard*.

Much of it would be maudlin without *Barney Bernard* to make it seem real. He is real. He acts it, as if he felt that the lines were his own. The role lets him run the gamut.

John Cope is another of our always satisfactory actors even in an unsatisfactory role. *Marie Carroll* had little more to do than be agreeable.

J. JAY KAUFMAN.

"THE WHEEL"

Winchell Smith Play at the Gaiety

Play in four acts by Winchell Smith. Staged by the author. Produced by John Golden at the Gaiety Theatre, August 29. Theodore Morton.....Frank Burbeck. Theodore Morton, Jr.....Charles Laite. Edward Baker.....Thomas W. Ross. Harry Parkes.....Stuart Fox. Sam Marks.....Harold Waldridge. Stella Wittstein.....Margot Williams. Kate O'Hara.....Ida St. Leon. Norah Rooney.....Leila Bennett. Bridget Rooney.....Josephine Williams. Jack LaRue.....Francis O'Reilly. Mr. D.....Richard Malchtein. Mr. S.....Herbert Saunders. Mr. G.....John Clements. Dave.....Frank Keogh. Charlie.....Rodney Thompson. Fred.....David Sabel. Jake.....George Spelvin. Monty.....Albert Roccardi. George.....Julius Johnson. Tony.....Frank Miller

Winchell Smith has two ideas in his latest, "The Wheel" which took the place of "Lightnin'" at the Gaiety.

The first is that of marriage between persons of different classes. An attractive girl who has a millinery shop marries a young society man. The second is that the young society man cannot withstand gambling. And so the little wife cures him by inducing a gambler who is in love with her to allow her to run a gambling house in which the husband can be broken and thus cured.

The first two acts are in *Winchell Smith's* best vein. The third act is in the gambling house and the fourth act is reconciliation all around. The play has not the big qualities of some of the other *Winchell Smith* successes. The idea is not handled in a big way. And it is not dramatic. In the gambling scene it is spectacular but obvious. The first two acts move along fairly well, but even those two acts are comparatively light-headed. And that is the chief criticism that can be made of the play.

Charles Laite is a good young actor who is coming along at a fast clip. He had several fine moments. *Ida St. Leon* was the wife. But the best two performances in the play were by *Leila Bennett* and *Thomas W. Ross*.

S. J. KAUFMAN.



MAY ALLISON

Star of Metro pictures whose most recent release is "Big Game," adapted from the stage play of the same title

DRAMATIC MIRROR

In the Song Shops

By Jim Gillespie

Paging Maurice Abrahams—New Team of Publishers—Noise at Jack Mills' Establishment—Lee White's New One.



LEE WHITE

The popular song writer and publisher who, judging from his photograph, is very optimistic concerning the future of his new number, "Baby's Kisses." Mr. White is also publishing "Senorita," which is rapidly coming into popular favor

ASONG and dance team, who, judging from their appearance had just finished route through the tall and uncut, glided into the harmony shop of Watterson, Berlin and Snyder the other day, and after being pushed around by the gang, who were yelling for Maurie, they mustered up enough courage to approach Sam Hearn, who was busily engaged in filling prescriptions behind the professional counter.

"We would like to hear that number," whispered one of the team, at the same time displaying a double forte handkerchief, which, owing to its deadly fumes, threatened to gas the entire house.

After Vainly Trying

to locate the one who had left the door open, Sam replied: "What number do you mean?" Whereupon the other ballet dancer burst forth with: "Good gracious, you should know the song we mean. Why, everybody seems to be asking for it. I think they call it Maurie."

Now, Sam is a little fellow, but despite his half pint stature, nothing goes over his head, with the possible exception of his hat, so after enjoying a quiet snicker he informed the female impersonators that while the firm had the exclusive rights to Maurie, the number, owing to its value, would not be released, whereupon the devilish team, after calling Sam some very harsh names, stuck out their tongues and flittered through the doorway.

Now that you have perused the above article, we know just exactly what you are going to do. You are going to shake your head and murmur apple sauce; that is, if you have not already done so. However, we defy you to say that after visiting the offices of W. B. S. you did not hear the name Maurie mentioned at least a half dozen times. Of course, Maurie simply means Maurice Abrahams, the hustling general professional manager of the above firm, who finds himself paged so often that he is rapidly taking on the aspects of a book. We managed to grab hold of him the other day by making a flying tackle as he passed by, which resulted in our being dragged across

the line which separated his office from the outer world.

In Answer to Our Plea

for news Maurie said: "Say, listen, you and all the rest of the gang figured that Ted Snyder was through as a song writer. You thought because he had not written a song in the past ten years that he had locked his piano and thrown the key away. Well, you're all wrong, because Ted Snyder is back in the game with both feet and he has just written a ballad entitled *I Wonder if You Still Care for Me*, which will soon be decorating every piano in the country. I know a little about songs, and when I say that it will be one of the biggest things in the history of songdom, why, give me credit for knowing what I'm talking about. Here, use my pencil; I can't wait until you sharpen yours, and, besides, I want to bring you right to the point. Just say that Ted Snyder has celebrated his return with what looks like an honest-to-goodness natural, and that the firm will spare no expense in furthering it. You'll have to excuse me now; there are about three million people waiting to see me, and I'm just wondering how I can sneak out for a bite to eat. So long."

The Latest to Announce

their intentions of entering the song publishing game are Sam Coslow and Al Sherman, writers of *Grieving for You*, *Dixie*, and *Fascination*. The boys have appointed the Robert Norton Co. sole selling agents and have prepared a catalogue, which they will release for fall production. Don't crowd, boys; the line forms on the right.

Most Music Publishing Houses

are inclined to be noisy, but they are deaf and dumb asylums compared to the boiler factory of Jack Mills. When Jack decided to enlarge his quarters he hired a regiment of car-

Best Selling Music Rolls

AEOIAN—Fox Trot, Crooning (82994); Waltz, Little Crumbs of Happiness (4491).
Q.R.S.—Fox Trot, Second Hand Rose (1637); Waltz, They Needed a Song Bird in Heaven, So God Took Caruso Away (1685).
REPUBLIC—Fox Trot, Tuck Me to Sleep (766); Waltz, Hello, Little Girl of My Dreams (760).

penters, who with their noise-making weapons attacked the building in massed formation. Nowadays when performers visit the office in order to rehearse the Caruso song or *Strut*

Miss Lizzie, they are accompanied by the carpenters' chorus, who render a beautiful obligato consisting of hammers, saws, etc. When Jack hired the house-wrecking gang he immediately hopped to Detroit, where, after spending a week, he wired back to find out if the work was finished. Upon hearing that the noisemakers were still on the job, he beat it to Chicago, where he lingered for ten days. Believing that the dirty work was over, he came back to New York for the purpose of taking a rest, only to find that the hammering fanatics were still on the job. After taking one look, Jack grabbed the earliest rattler for Canada. We don't blame him in the least. Those carpenters would drive any man to drink.

A Brand New Number

has just pushed its nose over the musical horizon and answers to the name of *All in Vain*. It is a ballad.

Best Selling Records

COLUMBIA—Fox Trot, Ruby (83423), Vincent Lopez Orch.; One Step, Down Yonder (83423), Happy Six.
EDISON—Fox Trot, Listening (50800), Green Bros. Novelty Band; Waltz, Mello Cello (50794), Max Fell's Della Robbia Orch.
PATHE—Fox Trot, Mimi (20574), Merry Melody Men; Waltz, My Cherry Blossom (20576), Benny Krueger & Orch.
VICTOR—Fox Trot, I'm Nobody's Baby (18773), All Star Trio; Waltz, Drowsy Head (18771), Hawaiian Orch.

fox-trot and was written by Joe Samuels, Henry Winston, Ralph Boas and Lee White. According to its four writers, it should make an ideal quartette number. The song will be published by Lee White, and, before we forget, we might add that the title was suggested by Capt. Charles N. Fitzgerald, the well known Texas death-defying aerialist. With all those boys behind it the number should not be *All in Vain*.

Is That So!

Phil Ponce, the genial sales manager of the Jack Mills firm, is in town and expects to remain in our midst for a couple of weeks. Phil has sore hands from hitting his many friends, and says Broadway looks better than ever.

Mechanically speaking, Dan Winkler, formerly of the Remick forces, is now connected with Fred Fisher. Dan and Jack Glogau should make a corking combination.

The Sam Fox Publishing Co. has purchased from Lee S. Roberts the song *Monastery Bells*, a waltz written by Pete Wending and Edgar Leslie. The Fox Co. will start on aggressive campaign on the number early in September and claim that by the first of the year *Monastery Bells* will be heard all over the country. Good. Ring out the old year and ring in the new.

Harry Pearl, formerly with Irving Berlin, is now in charge of the Detroit office of the Triangle Music Co., and Al Lewis, sales manager of the concern, is about to start on an extensive trip, during which he will cover all the principal cities in the middle west. Joe Davis will remain in charge of the New York office, and Jim Durante—well, Jim is married, so he will stay home and continue to play *Daddy*.

Speaking of *Daddy* reminds us that the E. B. Marks Co., which controls the sole selling rights of the *Triangle* numbers, is giving the song a wonderful plug. The casual observer passing through 46th street is bound to hear *Daddy* being sung in the *Marks* establishment, while next door in the house of *Fred Fisher* he is absolutely certain of hearing *Ma*. Sounds like an old-fashioned parental mix-up. Judith Rothstein of the *Marks* concern claims that *Daddy* is the better of the two. We are surprised at Judith. She should at least support her own sex.

Fred K. Steele, formerly of the Chicago office of *Fred Fisher*, is now in charge of the Boston branch of the *Broadway Music Co.*

Bob Lunders of the *McKinley Co.* has just returned, after spending two weeks in Atlantic City and Asbury Park. Bob wants the world to know that he was in on that *Vincent Lopez* testimonial and that anybody who did not hear *Main Street* that night must have been deaf. All right, Bob, we will take the blame and apologize for leaving you out of last week's line-up.

W. C. Handy, who has been touring the South with his band, has returned to New York for a short vacation. Mr. Handy will take to the road again within the next couple of weeks.

Alex Sullivan is tickled to death over the fact that his number, *Georgia Rose*, which he wrote in collaboration with *Harry Rosenthal*, is one of the outstanding hits of the "Put and Take" show. Alex was describing the song and explaining how he wrote the chorus while riding

Best Selling Sheet Music

FOX TROTS—My Man, Feist; Who'll Be the Next One to Cry Over You, E. B. Marks; Why, Dear, Remick.
WALTZ—Sweetheart, Feist.

downtown in a taxicab, when *Rosenthal* burst in with the glad tidings that *Aunt Jemima* was also using it. "Sweet joy," murmured Alex. "Now let someone say there is no color to the song."

At the Big Vaudeville Houses

81ST STREET HAS BREEZY SHOW

Ivan Bankoff and Other Acts Are Well Liked

There's a breezy entertainment at the 81st Street this week and it enlists the services of a number of real entertainers who know how to get laughs without forcing them.

Emma Frabell and Brother open in a classy wire stepping novelty in which they supply thrills and agility and quickly get the audience into an attentive state of mind.

Charles Forsythe Adams, called "Our American Baritone," follows and displays a voice of real sweetness, well trained and capable of doing songs of real worth. His big hit included a sympathetic singing of the Caruso number, *They Needed A Songbird in Heaven*. In spite of his early position, he is a hit with his work.

Tom Hoier, that suave comedian, is the feature player in "Twas Ever Thus," a merry playlet written by Ida L. Ehrlich who has fashioned an ingenious story about mending hose, matching silk ties and the miscellaneous happenings which are apt to occur. The events are divided into two scenes, and the argumentative close brings matters to a rousing conclusion.

Droll satire makes Coogan and Casey's act very original fun. They form their conversation about love bromides,—saying farewell, in the evening, for instance, and begging for an extra kiss. Everyone will, of course, recognize himself in the same situation, be he man or woman, for first the man hands out what is commonly called "the same old line," and the young lady reverses matters and does the same. The fun is punctuated by the location of a box on the stage which is termed a "love tax receptacle," and which is intended to collect all charges due on kisses, caresses and miscellaneous sentiment.

Charles Olcott and Mory Ann follow in an animated singing of "Charlie's Song." It all seems like a family affair when they warble Celtic melodies about *Down by the Old Swimming Hole* and *Someone is Teaching Me How to Forget*. The movie recitation number was exceptionally well done.

There is no art which fits more snugly into vaudeville than that of dancing and numbers like that which Ivan Bankoff is presenting would do credit to the opera. Mr. Bankoff's conceptions of dancing numbers are original, striking and memorable and his dancing is easily to be compared with that of the best ballet dancers before the public today. His pirouettes in mid air are defies to gravitation and his Russian costume numbers are as picturesque as they are agile.

He is assisted by an exceptionally clever young woman who is a treat in herself.

Both she and Cliff Adams are worthy assistants to Mr. Bankoff and their work merits high praise.

A good bill and one that the house enjoyed.

SOBEL

Harry Carroll at the Palace—Josephine Victor at the Riverside—81st Street has Ivan Bankoff—The Chicago Theatres—At other Vaudeville Houses

PALACE OFFERS FINE PROGRAM

Harry Carroll, Van Hoven and Other Acts Score

Harry Carroll and his talented supporting company shouldered with ease the headline responsibilities at the Palace and won a most enthusiastic reception, in which the youthful Bennett Sisters scored the hit of the act, and incidentally of the evening.

"Danse Fantasies," featuring Frederick Easter and Beatrice Squire, opened the show. After a slow start the act developed into a pleasing series of dainty and novel dances, richly costumed, and well done. The tennis dance and the solo dance of Easter were noteworthy. They received quite a demonstration of applause at the close, and even broke in on the next act.

Dudley Liddell and Del Gibson in "Just Vaudevillians" were amusing. The impersonation of Bert Savoy was good visibly, but vocally he missed out on the rough stuff. Del Gibson, in a gorgeous gown against a yellow and black background, sang *Kismet*. There was a surprise finish which probably no one suspected.

Rolfe's Revue proved to be a company of ten musical artists. They featured *Tuck Me to Sleep*, *Sunny Tennessee*, and *Oh How I Love You Broadway*. The cornetist was excellent, and the girl violinist played *Souvenir* effectively. The girl in black who danced was well liked.

Johnny Burke was a scream in "Drafted." His description of his examination before the draft board and medical staff brought shouts of laughter.

May Tully's condensed version of "Parlor, Bedroom, and Bath" was funny, but dragged a little at the start while the plot was being explained. Eda Ann Luke played the Florence Moore part with all the F. M. tricks and gestures—a really clever impersonation of the inimitable Florence. Sager Midgley made "Reggie" hopelessly inane, which was as it should be. The supporting company was adequate and included the "bell-boy" from the original cast.

After intermission Harry Carroll sat at the piano and tinkled his way through the best revue of the past season. Grace Fisher, in a beautiful golden yellow gown, sang a *Lady-In-Waiting* song charmingly. Harry Laughlin sang *Any Pretty Little Thing* and danced with all kinds of pep. The chorus, always attractively and appropriately costumed, had a lively number with Carroll. The Bennett Sisters registered a terrific hit with their *Old Swimming Hole* song and were obliged to repeat it several times. *Oh Boy What A Girl,*

and *Leader of the Gypsy Band* were catchy and tuneful numbers.

The Wiltons—Mae and Rose—followed with their usual demureness and sureness. They opened with *Pretty Little Cinderella* and used *Look For the Silver Lining*, *Cherie*, *Yellow Dog Blues*, *Don't You Remember the Day?* and *Wong Wang Blues*.

Van Hoven closed the show—not without protest. His line of talk is funny. The three kids (he "paid seven, but only three showed up") were absurdly awkward and played their parts well. The front row patrons really should be provided with umbrellas.

CONN.

AMERICAN BILL IS ENTERTAINING

Fisk and Fallon Make Life Sized Hit

They stopped the show. Without any effort whatsoever, Fisk and Fallon carried the house by storm at the American where a bill of unusual merit delighted the usual large audience. The most noteworthy feature of this act was the imitations of musical instruments which were so keen and effective that the audience demanded more and more. Finally, overcome by the applause, the two gifted performers had to announce that they had no more material to offer. It was a real relief to find that they made their hit not by forcing encores, but by giving the audience the best values they had to offer.

Other acts on the bill include Willich who did the usual conventional tricks in sleight of hand manipulations, and Fitzgerald and Anderson who entertained pleasingly with a program of songs.

Quick to take advantage of popular fads, some clever chap gave the name "Put and Take" to a melodious musical comedy extravaganza in which tunes vie with jests in getting the applause of audience. Joe Cantor and his associate, Yates, get their comedy by playing cards while a physician is supposedly giving them a consultation. The doctor thinks that the men are talking to him and their indifference to his presence bring about many absurdities, laughable and at the same time unique.

"Samples" is the inviting title to the act which Philbrick and DeVoe offer as a comedy bit. They enter pushing a baby carriage which contains not a baby, but all sorts of samples which incidentally lead to discussion about girls, high prices and other topics of the day.

Appearing in stylish tuxedos, Jack and Firis step nimbly onto the stage and proceed to give an interesting hand balancing act which gets attention and holds it until the last feat is accomplished.

Conroy and Howe give a routine blackface act with jokes that are funny and near-funny. In addition to other acts, the bill contains a zippy movie entitled "Crazy to Marry," in which Fatty Arbuckle goes through elopement complexities with Lila Lee looking lovable and kissable.

SOBEL

NEW ACTS

Nella Webb Returns to Vaudeville

Nella Webb, after several years of private life, is again before the footlights. She is offering a new singing turn, which included for her repertoire some good numbers. She opens with *For I've Got A Rich Boy Now*, scoring well. Next she sang a ballad entitled *Dreaming Of You Honey*, that was also appreciated. Miss Webb has a pleasing personality and knows how to deliver a number. For her finish she sang a catchy number called *Bring Back The Old Fashioned Waltzes*. She had to sing several choruses before the audience would let her exit. Miss Webb has a single that can play the better houses.

ROSE.

Whipple and Huston Have Good Act in "Time"

"Time" has been selected as a name for the new *Whipple-Huston* revue, and it is about as good a title as could be selected for this timely revue. The act opens with a special drop in one, on which is a large clock, with Father Time in the centre. *Whipple* and *Huston* then make their appearance, and are looking for something new to give the public. Father Time comes to their rescue, and describes how it can be done. They then sing a special number entitled *Time Will Tell*. The next scene is a full stage set of a park scene. Trolley line, autos, cafe with jazz band in view. It is supposed to be any "Corner." Here is where the story begins giving bits of the street corner quartette, the girl of the underworld, of which the Salvation Army comes to the rescue. The tire and baby bit was also in for a good hand. The entire act is certainly up to the minute, and *Whipple* and *Huston* should certainly feel proud of their offering, for they have one that should play the best there is in vaudeville. The jazz band also came in for a goodly share of applause. A number sung by *Huston* entitled *Why Speak of It went over very big*. There are seven people in the cast besides *Whipple* and *Huston*.

ROSE.

"Dancing Shoes" at the Broadway

"Dancing Shoes" is a lively affair, but not an avalanche of originality. It brings before the footlights five boys and one girl, and the half dozen of them proceed to make their shoes dance about while the wearers change from one group of costumes to another. The costumes worn have the advantage of variety if not elegance and there are tuxedo suits, purple velvets, straw hats and grey trousers and other clothes transformations. Perhaps the best feature of this number is the dancing imitations. At one time two of the boys do Coster imitations with hard shoe stepping. At another time they

imitate Eddie Leonard and eventually follows the inevitable imitation of Frisco. The girl of the act does a bit of singing, but no one in the company makes a play for special attention. It is frankly a group entertainment, and though not thoroughly metropolitan in staging and production has considerable merit.

LOEB.

Lang and Walker Offer a Fair Talking Act

Lang and Vernon are offering a very mixed routine of talkative comedy fairly well put over. They open with a comedy Egyptian dance, done by the male member, then both go in for about five minutes of talk on "Who" and "What." This bit is entirely too long, and should be cut down. The audience appreciated part of the talk, but it seemed to get boresome towards the finish. The girl then sings a song, *It's All Over Now*, while the man joins in the chorus, whistling. This was their finish. A fair act.

ROSE.

"Pep-O-Mint" Is a Good Vaudeville Revue

What's in a name? is the hackneyed question one must answer in considering "Pep-O-Mint" the twenty minute revue which, though far removed from any connection with the popular candy, has a certain distinctive "pep" of its own. The company is effectively introduced by a male piano player who doubles on entertaining interpolations between the individual acts. A good piece of work is done, also, by a boy soprano who sings with such fine regard for values that his work makes a decided appeal to the audience. There is also a dance pair with a girl dancer who exhibits all sorts of terpsichorean feats from toe dancing to the oriental—which really isn't terpsichorean after all. "Pep-O-Mint" is a refreshing bit of entertainment, perfectly suited to the popular houses and even better than that.

LOEB.

Ryan and Mann Have Promising Act

Ryan and Mann open their act with a double blues song number which immediately evidences their natural skill as singers and their ability to harmonize effectively. The first impression they make is therefore a very good one, and it is maintained throughout the act. If there is a weak feature of their work it is their comedy method, for in presenting rapid fire comedy talk, between songs, they are somewhat too obvious. It is our personal impression that comedy lines are always funniest when spoken with a certain ingenuousness and simplicity. It has often been said that it is more difficult to act comedy than tragedy because comedy has too be taken so seriously. Pretend that you are not in on the joke, is our humble advice to young comedians. If the audience thinks you are really being fooled it will always find you amusing. Otherwise, Ryan and Mann are personable entertainers. Their songs are good, their appearance excellent, and their chances for success far beyond the average.

LOEB.

SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

| | |
|------------------|------------------|
| Take Me To Sleep | Bole's Revue |
| Wang Wang Blues | Wilson Sisters |
| Ma | Joe Dorey |
| Home Again Blues | Courtney Sisters |

Number which the parents of the *Doners* had presented twenty-five years ago at Tony Pastor's in the very same costumes.

Harry Langdon, assisted by *Rose* and *Cecil* in "Johnny's New Car" manages the considerable feat of getting new fun out of starting a tin Lizzie. The act is well watered by prohibition jokes.

Gene Greene in "A Little Bit of Everything" enunciates clearly. He sweated more than anybody else in the program.

The bill opened with the *Two Sternards* in a Xylophone act. The applause was generous.

It may be, as Mr. Mencken says, that in literature the South is beginning to matter, but in the "Sunny Southern Smiles and Songs" of *Bartram and Sexton*, it deals with nothing more serious than "meetin' M'lindy in de moonlight."

Jack Joyce is a charming, plucky boy, with an absolutely irreproachable speaking voice. He is distinctly worth a cleverer repertoire.

Ben Rubin appears with *Bal Lloyd* in "I Don't Wanna." *Bern* affects cross eyes, the expression of a moron, talks Yiddish-American, and displays an extremely intelligent study of the methods of *Savoy* and *Brennan* and *Fannie Brice*. If he keeps on using his head, and *Ziegfeld* uses his eyes, we predict his eventual appearance in the Follies. *Lloyd* is clever with his feet.

An interesting skating act was presented by *Fivek and Jenny*. If color were used in skating numbers, much as they are in dancing, they would be deservedly much more popular.

The big headliner should have been *Dorothea Sadlier* and company with *William Gaston* in *William C. DeMille's* satire, "1999." And it might have been but for the extremely unfortunate direction. The acting is heavy when it should be subtle, slapstick and hysterical when it should be light and farcical.

MAJESTIC—CHICAGO
Howard and Clark Are Good Feature Act

Echoes of many catchy songs emanate from the portals of the Majestic this week, for nearly everybody on the bill has written a song which he wants the world to hear.

Kate and Wiley open with creditable stunts upon the rings, and *Lew* and *Paul Murdock* wield their long and eloquent legs in some new and snappy dances.

"A Trip to Hitland" is as popular as usual, for the "ten almost song-writers" dance, sing and make merry with all their customary verve.

Harry Cooper is no longer the capable songster he once was, and the house was sorely disappointed in him. Likewise with *Mac Melville* and *George Rule*, who are verbosely silly, and say nothing worth while.

Joseph Howard and *Ethelyn Clark*, assisted by *Jack King*, are excellent, and keep things merrily stirring with their tunefulness and fun.

Dooley and Sales start out by being humorous, but peter out grievously, and seem not to know when to stop.

Gautier Brothers, in "The Animated Toyshop," close with a really superior animal act.

SELDEN.

SEND YOUR SONGS FREE
SONGWRITERS
SONGWRITERS STUDIO 5007 BROADWAY



E. F. ALBEE, President J. J. MURDOCK, General Manager
F. F. PROCTOR, Vice-President

**B. F. Keith
Vaudeville Exchange**

(Agency)

Palace Theatre Building, New York

B. F. KEITH EDWARD F. ALBEE
A. PAUL KEITH F. F. PROCTOR

Founders

Artists Can Book Direct by
Addressing S. K. Hodgdon

**Marcus Loew
Booking Agency**

Loew Annex Building
160 West 46th St. New York

J. H. LUBIN
General Manager

Mr. Lubin Personally Interviews Artists Daily
Between 11 and 1

CHICAGO OFFICE
Masonic Temple Building
J. C. MATTHEWS in Charge

**Who's Who Who's Who Who's Who
on in on
The Stage Vaudeville The Screen**

Three separate volumes all to be published before Fall by
DRAMATIC MIRROR, 133 W. 44th St., N. Y.
Send for blanks NOW so you won't be left out

GOOD ACTS ON BRIGHTON BILL

Courtney Sisters and Kramer and Boyle Features

The bill at the New Brighton Theatre this week is a pretty good one, though not very well balanced.

The week's entertainment opened with *Kluting's Entertainers*, a remarkable group of performing pigeons, rabbits, cats and dogs. The honors of the act were awarded to the cats.

Ann Ford and George Goodridge followed in a little skit entitled "You Can't Believe Them" by *Blanche Merrill*. This act is very weak and was not presented as well as it might be. *Princess Rajah* then appeared in her original creations, first presenting, the Cleopatra Dance, which she interpreted to the satisfaction of the entire audience. Her next dance was an Arabian chair dance, at which we all marvelled. The Princess merely gives these two numbers but she works so hard in those that it would be expecting too much to call for more.

Up to this time there was very little comedy so we were favored with *James B. Donovan* who is billed as the "King of Ireland" and *Marie Lee* who might easily be a princess. The act opened with *Marie Lee* singing that good old song hit, *Won't You Bring Back* and then danced prettily. And then enters smilingly *Donovan*, who tells a lot of Irish stories that got many a laugh. A few old Irish melodies are sung and for an encore, *Miss Lee* danced an Irish reel.

Then followed the *Courtney Sisters* accompanied by their Ultra String Quintette; who easily ran off with the honors of the evening. We would like to say a lot of nice things about this act but space will not permit. The numbers sung by the *Misses Courtney* were *Underneath Hawaiian Skies*, *Home Again Blues*, *If Shamrocks Grew Along the Swannee Shore*, *Nobody's Fool*, and for an encore, *I Found A Rose and I Want to Be in Tennessee*. Their orchestra is great. This act closed the first half.

Bert Errol, the female impersonator in modes and melodies opened the second half of the bill and displayed a lot of pretty gowns to say nothing of his fine falsetto voice. He sang a number of very good songs both in male and female voice and attire. He is assisted by *Ray Hartley* who dances while *Mr. Errol* rests his vocal cords. As one of the fair sex, *Mr. Errol* is more than fair. *Gordon Stewart* plays the piano.

Now comes the funny part. *Kramer and Boyle*—laughs galore. *Kramer* is one of the funniest impromptu comedians on the vaudeville stage today. And we liked *Boyle's* singing. The funniest thing of the evening was the impromptu burlesque of that song *I Found A Rose* with *Kramer and Boyle* mimicking the *Courtney Sisters*. After this the boys rendered *All By Myself* and *A Typical Tipperary*. They gave several encores.

They then appeared in the following act which was, *Johnson, Baker and Johnson*, the boys, with the million hats. This act is very good and has a good comedian.

—BLAUX

ONCOMERS

Individuals of the theatre whom *Dramatic Mirror* and *Theatre World* hail as very worth watching!

JOANNA ROOS.
ALBERT CARROLL.
FLORENCE NORMAND.
MILDRED KEATS.

AT PROCTOR'S 5TH AVENUE

Well Filled House Sees Entertaining Bill.

The first half bill at the 5th avenue this week offers good entertainment.

Jim Felix in a comedy bar turn opened to a packed house. *Felix* entertained well with his various stunts on the bar.

Nella Webb, after an absence of several years, has again returned to the footlights, with a new singing offering. (New acts.)

Spencer and Williams, on third, offered a fair singing and talking turn. The male members holds up the entire act. They open with a few minutes of talk, then going into a song entitled *Just The Type for a Wonder Girl*, that went over fair. After this number some more talking is put over, and on account of the house not getting most of the jokes, the male member let it be known that he was peeved: *She's Just That Kind of A Miss*, was their finishing number.

Wm. Brack and Co., a clever company of tumblers and foot balancers, deserved every morsel of applause and appreciation accorded them by the entire house. Their work is well put over displaying marked ability as tumblers. They were accorded several curtain calls on their exit.

Tom Kelly, "The Irish Story Teller," had no difficulty in selling his stories. Every one was a corker and the entire house appreciated *Tom*. His recitation for his finish, "Lucky Jim," brought him solid applause.

Ford Sisters and Co., with their pretentious dance offering received the applause hit of the bill. The girls are there when it comes to dancing. Their various numbers which included a Spanish dance, Indian dance and Jazz dance were well executed. Their jazz band also came in for much applause, and especially one of the boys who played a mandolin solo.

Burns and Freda closed the show with their "Wop" turn. The act is

practically the same as *Burns* did with *Frabito*, with the exception of some new talk and a comedy song entitled *Mulberry*. *Freda* formerly worked as a single. The turn went very well.

ROSE.

KEITH'S—SYRACUSE

Doris Duncan Scores a Sure-Fire Hit

The big house holds the best all around variety bill seen in this town in 'steen weeks. Opening with a corking cycling number by *Ben Byer*, and closing with *Lady Alice's* animal act, in which she proves that cats and mice can play in harmony, the bill never slows up for a moment.

On No. 2 was *Lexey and O'Connor*, a pair of classy dancers who also try to sing, but their main ability is to "step," and they sure can.

"A Creole Cocktail," opened the applause column with a peppy assortment of musical, vocal, and dancing syncopation, that earned them the name of "Jazz Babies."

Closing intermission brought forth a new "Jack Lait" in the guise of *Ralph Murphy*, popular Syracusan, who has written a sketch that can take its place among the best on the circuit. *Murphy's* first plunge into vaudeville introduces a novel vehicle, containing thrills, spooks and "Tavernisms."

All the act in the present form needs is a little speeding up and it will be a top-notcher; *Hall Salter* and *Margaret Cusack* aid greatly in putting over the clever vehicle, assisted by the author.

Opening the second half was the surprise and applause winner of the evening. *Doris Duncan*, a new girl hereabouts, trotted on with a bushel of pep, versatility, a good voice and a wonderful smile. She knows how to use them all. Here is a girl with a real act, and if Syracusans are judges, she is away ahead of the parade.

Jack Wyatt and Co. followed and scored nicely with their neat routine. A bitter exhibition of the real "highland fling" has never before been seen in the big house.

Malley Jennings and Wm. Howland in their "on the Golf Links" went over with a bang, the Englishman's humor, and *Howland's* singing putting the team over neatly.

The closing act held them in nicely, with the house business just a bit off, because of the break in the weather.

BENNETT.

20 YEARS AGO TODAY 5 YEARS AGO TODAY

"At the Old Cross Roads" by *Hal Reid* is produced at the 39th Street Theatre.

"Somebody's Luggage" is produced at the 48th Street Theatre with cast including *James T. Powers*, *Lionel Belmore*, *Clifford Brooke* and *Beryl Mercer*.

Basil Hallam is killed at the Front in France.

Paramount releases "The Victory of Conscience" starring *Lou Tellegen* and directed by *Frank Reicher*.



PELL TRENTON

One of filmdom's favorite leading men who is seen opposite *Edith Storey* in "The Greater Profit," her most recent R-C picture

RIVERSIDE BILL IS A GOOD ONE

Whipple and Huston, Josephine Victor and Joe Darcey Please

The Riverside has a surprisingly good bill this week, with *Miller* and *Capman* giving the show a good start. They replaced *Corradini's Animals*, who were programmed to open but did not appear.

Fred Miller and *Bert Capman*, in a capable dancing turn, put over a snappy two man act. One of the boys dances while spinning a rope, a novelty in itself. *Capman's* comical dance also came in for a good share of applause.

Reynolds Donegan and Company, with *Heles* and *Maude Reynolds*, scored strong with their repertoire of dances and skating feats. The various stunts of twirling around while skating, and the different dances of to-day, were sure fire. This is the best skating turn that the writer has witnessed at this house.

Long and *Vernon* offered their comedy talking act next. (New acts.)

Bayone Whipple and *Walter Huston*, are presenting their new act entitled "Time," which is a clever revue that is sure to go over well wherever it is shown.

Following intermission, *Topics of the Day* and *Aesop's Fables*, *Harry Kahne*, billed as "The Incomparable Mentalist," appeared. (New acts.)

Josephine Victor and Co. in "Juliet and Romeo," a romance in five scenes, pleased in next to closing position. The sketch has good material and the theme is well brought out. Several curtains were accorded the act at the finale.

Joe Darcey had to close the bill, and even though he came on very late, the entire house waited to hear *Joe*. He sang several corking good numbers, opening with *Ma*. His repertoire included *Home Again Blues*, *Now I Lay Me Down to Sleep*, *All By Myself, Mommy* and the new song number dedicated to *Caruso*, *They Needed A Song Bird in Heaven*. This number received tremendous applause. *Darcey* shared honors with *Whipple* and *Huston*, for applause.

ROSE.



Murder Will Out!

At the left is a tense moment in a feud between two Metro stars. Viola Dana decides to hack Gareth Hughes with a meat axe. Viola is always so original, you can't help admiring her



Above, Edward Cecil offers a neat weapon to May Allison, Metro star, and highly recommends the instrument as a killer of men. Meanwhile, Forrest Stanley trembles

Below, Stanhope Wheatcroft is just stopped from committing a lovely bit of murder. From the looks of it, Kathleen Clifford is the one who came near being a subject for floral tributes and epitaphs in the R-C picture, "Cold Steel"

Edith Storey in "The Greater Profit" (R-C) comes in to the scene of crime after all the fun is over. Being a criminal in the picture, she probably curses her luck for being late. But then women are famous for it



Edith Storey in "The Greater Profit" (R-C) comes in to the scene of crime after all the fun is over. Being a criminal in the picture, she probably curses her luck for being late. But then women are famous for it



The racing bug has bit the Neilan studio. "Mickey" at the left on a "shootmotor" thinks he has a good chance of winning.

Leeds Baxter, business, manager, and Dave Kesson, cameraman, think so too. Pete Smith, the starter, has a good chance to recover.

Little Trips to Los Angeles Studios

With Otto Henry Harras

THE picture situation here is about breaking up, and, according to reports of men in the know at the head of several of the big studios, everything will be wide open, as in former days. About October first all the studios will be at full blast. There seems to be a scarcity of actors now. Where they all could have gone to no one seems to know.

Just ran across the popular film star, *Monroe Salisbury*, who tells me that he had met *Jeanita Hanson* and *Harrison Post* in his big Locomobile and that both told him they had been married at Santa Anna, the home of the famous Judge Cox, who made *Bebe Daniels* do time for speeding. Both claim that they were married on August 20th and *Mrs. Harrison Post* displayed a five-carat diamond ring which *Harrison Post* had given her as an engagement ring.

The Hollywood Studio Club

will launch a drive about the first of September to raise \$5,000 with which to build a new dormitory for the club. This club has had prospective screen stars from all sections of the country who have made their home there, including such names as *Julianne Johnston*, *Majorie Daw*, *Zasu Pitts*, *Helen Jerome Eddy*, *Violet Clarke*, *Agnes Johnson*, *Louise Huff*, and a number of others too numerous to mention. This club deserves a lot of credit, as it is run in a thorough fashion and is a great help to the rising picture star. Among the prominent local women backing the organization are *Mrs. William C. De Mille*, *Mrs. Cecil De Mille*, *Mrs. Jesse L. Lasky*, *Miss Jessica Law-*

rence

Mrs. Willard Buckland, *Mrs. Arthur Heineman*, *Mrs. Wilson Martin*,

Alice Maison, late of musical comedy, has joined the Christy Comedies and has commenced work after spending three days preparing for her part. *Neal Burns* will be featured in the picture.

The Hollywood Hotel will lose some of its famous personages about the first of September, when *Elinor Glyn* and her secretary leave. *Gene Mullen* and *Bijou Fernandez* are also heading for the East. *Miss Glyn* tells me that she is returning to England for a visit with her daughter.

Claude Gillingwater has been engaged to enact the leading role opposite *Jackie Coogan*. Huge sets are being erected at the Brunton Studios and an excellent all star cast is being selected to support the kid. It is estimated that it will take at least twelve weeks' work to complete the picture.

"When Dawn Came," the *Hugh Dierker* feature, opened here at the Alhambra for the first time for a run at popular prices. The first week it broke the records of the house and it looks as if the feature is in for a long run. It also broke records in the East in a Keith theatre over such well known productions as "The River's End," "Broken Blossoms" and "The Kid." *Hugh Dierker*, the producer, is fast coming to the front as a real producer, while *Mrs. Hugh Dierker*, who wrote the story, will be *Daily, Wallace Reid, Tom Moore,*

and a number of celebrities in the theatrical world.

Mary Dean is also ill at the Good Samaritan Hospital and is well on the road to recovery. *Miss Dean* is about to return to the screen and it is said that she will appear under the Universal banner, where *Priscilla* has made so good under her direction.

According to a manager of a theatre in Mobile, after counting up his house while playing "Dinty" and dividing them up with the number of freckles on *Wesley Barry's* face, he came to the conclusion that each freckle was worth about \$100. Incidentally, *Wesley* the other day threw out his chest and looked into the mirror for signs of hair on his chin. He just added another year to his career. In short, he is now fourteen years old.

Charles Kenyon is going to direct before long, according to good authority. It is said that the first picture he will direct will be his own work, which has been so successful on the stage, "Kindling." This seems to be a very good idea, in that he wrote the play some years ago and knows all its possibilities, as well as its weak points. *Goldwyn* is now negotiating for the screen rights, and if they can be bought at the right figure *Mr. Kenyon* will launch forth as a full-fledged director. He ought to make one of our best young directors.

Theodore von Eltz will appear in an important role in support of *Viola Dana* in "The Fourteenth Lover," the little Metro's new newest picture which *Harry Beaumont* is directing.

"THE STING OF THE LASH"

Pauline Frederick in Dramatic R-C Picture

Adapted by H. Tipton Steck from the story by Harvey Gates. Directed by Henry King. Released by R-C Pictures Corporation.

| | |
|--------------------------|-------------------|
| Dorothy Keith | Pauline Frederick |
| Joel Gant | Clyde Fillmore |
| Rhodes | Lawson Butt |
| Ben Ames | Lionel Belmore |
| Seeley | Jack Richardson |
| Daniel Keith | Edwin Stevens |
| Crisy (at six) | Betty Hall |
| Crisy (four years later) | Evelyn McCoy |
| Rorky | Percy Challenger |

Pauline Frederick has now joined the ranks of film stars who have followed Horace Greeley's well-known advice to young men about going west, and it is to the west that she has gone for her latest R-C Picture.

At the left, Clyde Fillmore tells his love to Pauline Frederick in "The Sting of the Lash" (R-C). Below, he has begun to doubt her loyalty

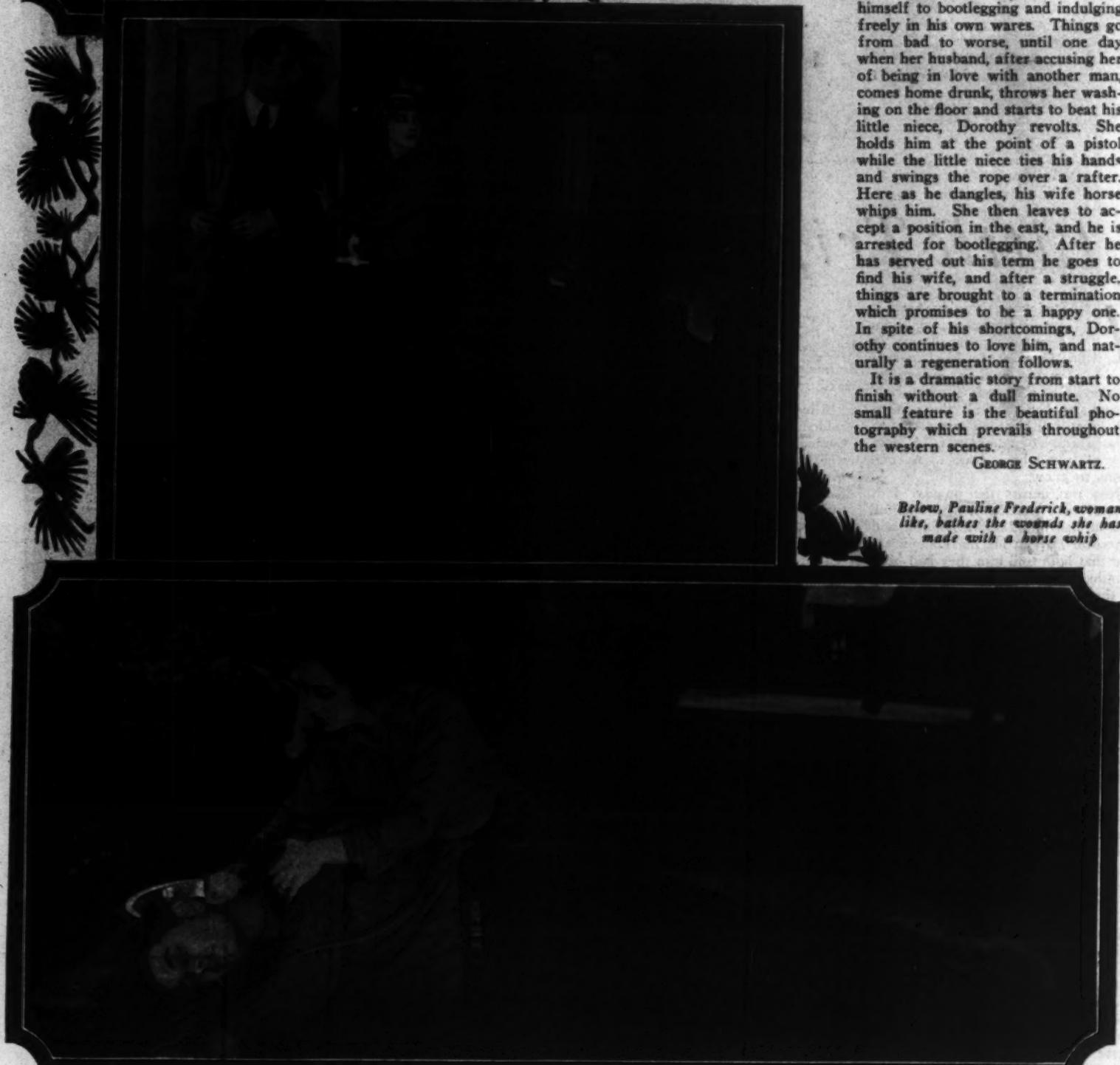
It is none of your mild imitations of a western picture, either, but a genuine melodrama full of action and thrills. It combines, however, a certain element of honest character study which takes the edge off of the otherwise incredible story and makes it human and interesting. Credit is due Henry King, also, for his direction. He has assembled an unusually good cast to support the star, and has used them to advantage.

The story concerns an eastern girl, Dorothy Keith, who takes her father west to begin life anew after financial disasters. When they arrive at their destination, the father is killed in an automobile accident, and Dorothy is befriended by a young miner with whom she falls in love. They are eventually married, and a most unhappy state of affairs develops. Poverty compels Dorothy to take in washing, while her husband devotes himself to bootlegging and indulging freely in his own wares. Things go from bad to worse, until one day when her husband, after accusing her of being in love with another man, comes home drunk, throws her washing on the floor and starts to beat his little niece, Dorothy revolts. She holds him at the point of a pistol while the little niece ties his hands and swings the rope over a rafter. Here as he dangles, his wife horse whips him. She then leaves to accept a position in the east, and he is arrested for bootlegging. After he has served out his term he goes to find his wife, and after a struggle, things are brought to a termination which promises to be a happy one. In spite of his shortcomings, Dorothy continues to love him, and naturally a regeneration follows.

It is a dramatic story from start to finish without a dull minute. No small feature is the beautiful photography which prevails throughout the western scenes.

GEORGE SCHWARTZ.

Below, Pauline Frederick, woman like, bathes the wounds she has made with a horse whip



"A TRIP TO PARADISE"

Bert Lytell Has Unusual Story in Metro Film

Adapted by June Mathis from Franz Molnar's "Liliom" (English text by Benjamin F. Glaser). Directed by Maxwell Karger. Released by Metro.

"Curley" Flynn.....Bert Lytell
Norah O'Brien.....Virginia Valli
Meek.....Brinsley Shaw
Widow Boland.....Unice Vin Moore
Mrs. Smiley.....Victory Bateman
Mary.....Eva Gordon

Franz Molnar's play "Liliom" has been one of the season's most conspicuous successes in the theatre, and it would not be at all surprising if the film adaptation which Metro has made with Bert Lytell as the star should prove to be equally successful in the screen world.

The scenes have been transplanted from Hungary to New York, and the hero is known by the un-Hungarian cognomen of Curley Flynn. He is a barker at Coney Island for a "ride" known as "A Trip to Paradise." Here he meets Norah O'Brien. In spite of the protests of the woman who owns Curley's date as Curley. H. K. WHEAT.

"ride," he and Norah are married. This infuriates the woman and Curley finds himself out of a job. Things look pretty bad for the young bride and groom, especially when Norah tells him that he is soon to become a father. In desperation he takes part in a safe robbery, and in this criminal exploit he receives a wound at the hands of the police which looks as if it will prove fatal. But while he is on the operating table hovering between life and death, his spirit takes a "trip to Paradise" and he is brought before a heavenly tribunal to decide whether or not he shall be given another chance at life. Needless to say, he is and everything goes merrily along.

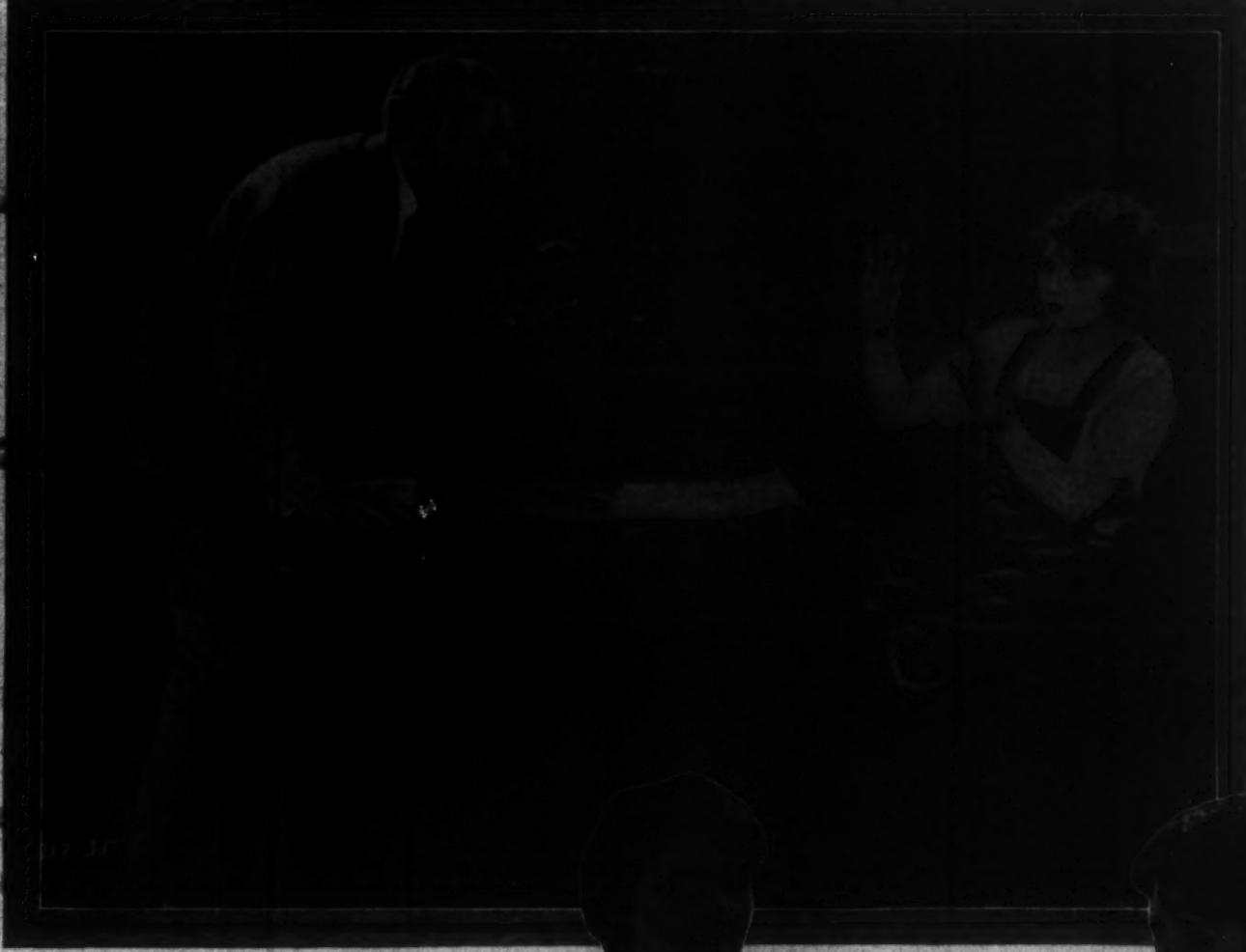
It is a real treat to find a story on the screen that is entirely different from all the rest. Bert Lytell does what is probably his best work to the woman who owns Curley's date as Curley. H. K. WHEAT.



Above, Bert Lytell as Coney Island's prime "barker," draws the crowds onto his "ride" in Metro's "A Trip to Paradise"

At the left, Virginia Valli breaks the news to Bert Lytell that he is soon to be a father, and he makes a new resolution to acquire some much needed funds by hook or crook

At the top of the page, Bert Lytell, Metro's versatile star, has one of the best roles of his screen career in "A Trip to Paradise," adapted from Franz Molnar's famous stage play, "Liliom."



Above, Bebe Daniels in "One Wild Week" (Realart) refuses to listen. She is all dressed up in reformatory garb and is naturally suspicious even of her best friends

At the top of the page, Bebe Daniels, clad in calico, offers a snappy salute in "One Wild Week" (Realart)

At the right, Miss Daniels wants some of her neighbor's food, so she attempts to help herself to it

"ONE WILD WEEK"

Bebe Daniels Is Again Incorrigible in Realart Comedy

Adapted by Percy Heath from the story by Frances Harmer. Directed by Major Maurice Campbell. Released by Realart. Pauline Hathaway.....Bebe Daniels Bruce Reynolds.....Frank Kingsley Emma Jessop.....Maym Kelso Mrs. Brewster.....Frances Raymond Judge Bancroft.....Herbert Standing Oliver Tobin.....Edwin Stevens Mrs. Dorn.....Edythe Chapman Cook.....Carrie Clarke Ward Red Mills.....Bull Montana

Though Miss Daniels is nearly always surrounded by wealth and luxury, now she is the heiress to a sum that reaches half a million. The money is agreeable enough, but with it goes a disagreeable aunt who holds the purse strings and sees to it that the lively Bebe enjoys none of the advantages of her own wealth. Now, if you have been attending Bebe's pictures regularly, you will know at once that something is due to happen, for the capricious lady is never quite so happy as when she is breaking through some forbidden decrees. This time, however, she has to be very careful, for, according to legal arrangements, if she gets too gay, all

her money will revert to her unpleasant aunt. She starts out on a modest little railroad trip to a friend's, but on the way there, she is robbed of all the money in her stylish wallet, and, to make matters worse, is rushed to a police station and arrested as a crook.

It is at this point that some of Miss Daniels, personal experiences appear to be blended in the story, for her recent habitation of a police station is duplicated in the picture. This time, the lovely young lady is rushed into a reformatory for girls where she certainly keeps things lively. She has the matron and the other inmates all on their toes, and then, not content, she makes a thrilling escape accompanied by two of her associates.

Naturally, according to the best picture conventions, a rescue follows with alternate denouements and contretemps, and when the whole thing is over, you love Bebe more than ever and—that's all. BERNARD SORENSEN



The look on Viola Dana's face foretells mischief as she and her retinue approach the desk

"THE MATCH BREAKER"

An amusing Metro Comedy Starring Viola Dana

Adapted by Arthur J. Zellner from the story by Meta White. Directed by Dallas M. Fitzgerald. Released by Metro. Jane Morgan Viola Dana Thomas Butler, Jr. Jack Perrin Thomas Butler, Sr. Edward Jobson Mrs. Murray Julia Caffhouse Jack De Long Wedgewood Nowell Aunt Martha Kate Toneray Madge Lariane Lenore Lynnard Detective Fred Kelsey Richard Van Loyton Arthur Millette

Did you ever hear of the existence of an unattached widow?

In the engaging new Metro picture, "The Match Breaker," Viola Dana undertakes to make a little money by becoming a professional heart trafficker. In the character of Jane Morgan, Miss Dana decides to

leave her aunt, Mrs. Williams, because that lady insists on her marrying the family lawyer, a certain Mr. Richard Van Loyton. She starts out to make a career for herself and when things go wrong, becomes a matchbreaker. Among her clients is a young broker named Thomas Butler, Jr., who is very much troubled because his father is about to marry

another widow. Young Butler calls upon Miss Dana to help him out of his difficulties and in doing so proceeds to fall in love with the matchbreaker.

It is at this critical point that



Above, Viola Dana in "The Match Breaker" (Metro) finds romance for herself by making some one else lose it. At the left, we see her doing both

things begin to happen; the comedy scenes pile up in rapid succession, Miss Dana does some of her vivacious acting, and the ingenious twists in the plot keep the audience alert and delighted.

Frankly a romance, "The Match-breaker" shows idealistically how old and young fall in and out of love, and incidentally brings Jane's affair to a happy conclusion. Clear photography; Jack Perrin's excellent scenes with Miss Dana, and the star herself make the picture highly diverting entertainment.

BERNARD SOBEL

Is That So!

LOUIS J. GASNIER, accompanied by his staff and the members of the cast of "Ma'melle Jo," are at Lake Tahoe working on the outdoor sequences of that R-C picture.

Helena Marsh, Metropolitan Opera House contralto, will again be heard at the Capitol Theatre this week.

Jack Holt, besides starting his first Paramount star picture, has also the honor of breaking virgin soil for location scenes at Monmouth Mountain, California, fifty miles north of Bishop.

Colin Campbell will direct *Pauline Frederick* in "The Lure of Jade" from a story by Marion Orih.

Walter Hiers

Resular comedian, having made a tour through the Southern states, is now considering a "personal appearance" trip through the Northwest.

A Anita Loos has returned to New York, after a week's visit in Ohio, where she sought inspiration for the titles of the new small town comedy, "Good for Nothing."

Robert Hichens recently visited the London studio of Famous Players-Lasky British Producers and was present during the filming of the big ballroom scene in *Donald Crisp's* new production, "The Bonnie Brier Bush."

Leading ladies of Mecca Temple on the occasion of the fourth anniversary of the Mecca Table at Roger's Restaurant, originally established as a noonday get-together of New York Shriners.

Bert Lytell

has won the latest screen popularity contest in Los Angeles, the home of motion pictures.

Louise Dresser, who appears in the war scenes of the Rex Ingram production for Metro of "The Four Horsemen of the Apocalypse," has been engaged by Maxwell Karger to play the "bad man" in "The Golden Gift," in which Alice Lake is to star for Metro.

George Cooper has been selected by Rex Ingram for the role of "Mugsy" in his production of "Turn to the Right" for Metro.

Carlisle Ellis, fiction writer, newspaper man, painter and motion-picture director, supervised the production of "Home-Keeping Hearts," released by Playgoers Pictures, Inc. **P**hilip de Lacy, the child actor who played in "Without Benefit of Clergy," will be seen as the son of the sheik in "The Rubaiyat of Omar Khayyam."

William D. Taylor

has started production at the Lasky studio of a well-known story in which May McAvoy will star.

Larry Semon and an enormous company are maintaining a small city in the forests near Lake Hume, Cal., where the director-star is producing his next feature comedy.

Eugene O'Brien has finished his vacation and started production of more pictures in which he will star for Selznick.

Kathlyn Williams plays opposite Harry Morey in the Selznick production of "A Man's Home."

Harold Mathews, at one time manager to Mrs. Fiske and for years an actor on the stage, plays a beggar in Ferdinand Earle's film entertainment of Omar Khayyam's "Rubaiyat."

Martha Mansfield has returned to Selznick pictures in *Conway Tearle's* "A Man of Stone."

Zena Keefe, who is starring in "Proxies," will be *Conway Tearle's* leading woman in the Selznick production of "After Midnight."

The offices of the organization are in charge of Adolphe Osso.

French Paramount Company

The inauguration of releasing activities by the new French Paramount organization, Societe Anonyme Francaise Des Films Paramount, the latter part of September is announced by E. E. Shauer, manager of the Foreign department of the Famous Players-Lasky Corporation. The first trade showing will be held on September 23rd, when the Robert Z. Leonard production, "The Gilded Lily," starring Mae Murray, will be shown.

The offices of the organization are in charge of Adolphe Osso.

Associations to Cooperate

A closer alliance between British and American film producers is presaged in letters that have been exchanged between William A. Brady, president of the National Association of the Motion Picture Industry, Inc., and J. Brooke Wilkinson, secretary of the Incorporated Association of Kinematograph Manufacturers, Ltd., of London. Mr. Wilkinson wrote Mr. Brady recently on behalf of his organization stating that second hand American films were being offered for sale in Great Britain, the showing of which would infringe upon the rights of British film interests. In his letter he suggested a working arrangement between the two associations in all such matters. Mr. Brady heartily endorsed the suggestion.

In Goldwyn Picture

Director Rowland V. Lee and the company making the picturization of John Alexander's western story, "His Back Against the Wall," in which Raymond Hatton has the principal role, have returned to the Goldwyn studio from Randsburg, Calif., where they have been on location taking desert scenes. Virginia Valli plays opposite Mr. Hatton, and the following players have been added to the cast: W. H. Bainbridge, Wade Boteler, Jack Curtis, Dudley Hendricks, Raymond Cannon and Louis Morrison.

More Nellan Pictures

Actual "shooting" will be started within the next ten days on "Penrod," Booth Tarkington's story and play. For practically two years Marshall Neilan has been holding the motion picture rights to this play awaiting the proper time to produce it with Wesley Barry in the title role. Upon completion of "Penrod," Neilan will start work on two episodic productions along the lines of "Bits of Life."

Cabanne Completes "Barricade"

William Christy Cabanne has completed shooting "The Barricade" from a novel by Dr. William Carson Goodman. The interior scenes were taken at the Victor studio, New York City, and Mr. Cabanne is now engaged in cutting it. "The Barricade" will be the first of Cabanne's Director's Productions to be released in the 1921-22 schedule.

Baker Renews Contract

George D. Baker, who has completed a series of three comedies, starring Gareth Hughes, has signed a contract under which he will make another series of pictures with the same star. Announcement of the new agreement has just been made by S-L (Arthur Sawyer and Herbert Lubin), by whom the productions are being filmed for Metro.

Alimony Denied

Alimony and counsel fees pending trial of her suit for separation brought by Mrs. Edward Small against her husband, the motion picture promoter, were denied by Supreme Court Justice McAvoy. Mrs. Small, a student of occult science, asked \$5,000 a week alimony and \$50,000 counsel fees.

Trouble Ahead

There is a prospect of trouble between the managers and operators of motion picture theatres in Calgary when their present agreement terminates. The present rate of pay is \$45.00 for a 36-hour week, and managers have given notice that this will be cut to \$33.75. There is a possibility, however, of an adjustment.

"Cinderella" for Children

"Cinderella," a four-reel picture adapted from the original French version of the famous fairy story, is to be distributed through National Non-Theatrical exchanges. An elaborate production of the story has been worked out with special regard for children.

Get California Houses

Jefferson Asher, secretary of New York and San Francisco Amusement Co., and one of the owners of The Strand in San Francisco, has taken over the Savoy Theatre there and will screen the old-time big pictures, commencing with "Quo Vadis," presented August 28. Fred Dahnken, head of Turner & Dahnken, owners of the T. & D. picture houses, has arranged with his associates to permit the use of his beautiful \$200,000 Raymond Theatre in Pasadena as a pre-view house for all Southern California producers.

Hayakawa's Next

Sessue Hayakawa's next production for R-C Pictures Corporation will be "The Street of the Flying Dragon." Norman Dawn will direct.

NATIONAL ASSOCIATION OPPOSES FILM TARIFF

Passes Resolution Against Fordney Bill, Including Ad Valorem Tax

At a joint meeting Thursday, August 25th, of the producers, distributors and exporters—members of the National Association of the Motion Picture Industry—it was RESOLVED:

That the National Association protests vigorously against the Fordney Tariff Bill as passed by the House of Representatives insofar as it provides for a 30% ad valorem tariff on foreign motion picture films;

That the film tariff provisions in the Bill were not solicited or instigated by the National Association of the Motion Picture Industry, or by anyone acting in its behalf;

That a tariff on foreign motion picture films is unnecessary as a protection measure, for the reason that the American product can successfully compete with foreign films both at home and abroad;

That the revenue derived from the proposed tariff measure would be insignificant and

That the National Association of the Motion Picture Industry be represented before the Senate Finance Committee to protest against the Senate passing the measure and to advocate that no change be made in the existing tariff.

The companies voting in favor of having the National Association, as an organization, opposed to foreign tariff were: William A. Brady Pic-

ture Plays, Inc.; Famous Players-Lasky Corp.; Fox Film Corp.; Goldwyn Pictures Corp.; Metro Pictures Corp.; Realart Pictures Corp.; The Selznick Corp.; Triangle Film Corp.; Universal Film Mfg. Co.; Associated First National Pictures, Inc.; Educational Film Exchanges, Inc.; R-C Pictures Corp.; David P. Howells; Luporini Bros.; Australasian Films, Ltd.; Inter-Ocean Film Corp.

The following committee was appointed to draft the resolution and to obtain for it the widest possible publicity both here and abroad: Saul E. Rogers, Gabriel L. Hess, Paul H. Cromelin, Ralph Kohn, L. Auerbach, R. S. Cole.

Copies of the resolution are being forwarded by Chairman Rogers to the members of the Senate Finance Committee, which now has before it the Fordney House Bill, containing the 30% ad valorem tariff clause.

In the discussion which preceded the adoption of the resolution, Chairman Rogers of the Taxation Committee said that the adoption of a 30% ad valorem tariff based upon American valuation would not only exclude foreign films from the American markets but would also close the foreign market to American producers because of retaliatory measures which naturally would be taken by foreign countries.

In "Miss Lulu Bett"

It will be Lois Wilson and not Mildred Harris, as originally announced, who will play the title role in William deMille's Paramount production of Zona Gale's "Miss Lulu Bett," according to word received from the Lasky studio where the picture is just being started. Miss Harris, it is stated, is figuring prominently in the plans for a big special production for Paramount which is soon to be started. Hence the change.

In Gasnier Special

L. J. Gasnier has begun selecting his cast for "Ma'mselle Jo," his first Director's Production for the R-C Pictures 1921-22 series. "Ma'mselle Jo" is from the novel by Harriet T. Comstock. Among the players will be Arthur Stewart Hull, Rose Dione for "Ma'mselle Jo," Tully Marshall, Jack Livingston, George Seigman, and Jack Mower.

Fox Film at Riviera

"Over the Hill," William Fox's screen version of Will Carleton's poem, which during its year's run broke all records by occupying in turn six Broadway playhouses, is now at the Riviera Theatre for a limited engagement.

Mary Miles Mintner's Next
"Her Winning Way" is Mary Miles Minter's latest Realart picture. It is an adaptation by Douglas Doty of "Ann," the play by Lechmere Worrall, which was in turn adapted from Edgar Jepson's novel, "Ann Annington." Joseph Henabery directed and in the cast are Gaston Glass, Fred Goodwin, Helen Dunbar, Grace Morse, John Elliott, Omar Whitehead and Carrie Clark Ward.

Only photoplays of genuine merit are given full page illustrated reviews including scenes from the picture. They will be found on pages 350, 351, 352 and 353 of this issue.

Directors—XXX



WILLIAM CHRISTY
CABANNE

Well known motion picture producer who is making a series of special productions for R-C Pictures Corporation

To Direct Agnes Ayres

Victor Fleming has signed a contract with Paramount and has been assigned to direct Agnes Ayres in her first starring picture. Work on the new picture will be started at the Lasky studio as soon as Miss Ayres completes her work in George Melford's production, "The Sheik," in which she is featured with Rudolph Valentino. The picture in which Miss Ayres will make her debut as a Paramount star and Mr. Fleming as a Paramount director is "The Lane That Has No Turning," by Sir Gilbert Parker.

Three Christie Comedies

Three pictures have been finished at the Christie studios under the new contract with Educational. "A Pair of Sexes" features Neal Burns and Viola Daniel, who make their first appearance together in this picture. "Pure and Simple" has Bobby Vernon featured, with Josephine Hill in the cast. "Saving Sister Susie" will feature Dorothy Devore, with Earl Rodney, Katharine Lewis, Eugenie Forde and others.

Constance Binney at Rivoli

Constance Binney in "Room and Board," her newest Realart picture, is at the Rivoli Theatre this week. The story was written by Charles E. Whittaker and adapted by Donnah Darrell. Alan Crosland directed and in the supporting cast are Tom Carginan, Malcolm Bradley, Arthur Housman, Jed Prouty, Blanche Craig, Ben Hendricks, Jr., Ellen Cassidy and Arthur Barry.

Metro Buys Stories

Metro has bought three stories for the screen; two for Gareth Hughes', "The Adventure of a Ready Letter Writer," by Blanche Grace, from the Saturday Evening Post; and "Stay Home," by Edgar Franklin, from Munsey's; and one for Bert Lytell, another Saturday Evening Post story, "The Right That Failed," by J. P. Marquand.

Betty Compson's Next

Jesse L. Lasky announces that Betty Compson's next Paramount picture, to be started soon after the completion of "The Woman in the Case," on which she is at present engaged, will be "The Little Minister," Sir James M. Barrie's famous play. E. A. Bingham has adapted the play for the screen and Penrhyn Stanlaws will direct. Thompson Buchanan will supervise the production.

Goldwyn Films in Europe

Goldwyn has closed a proposition covering the distribution of Goldwyn pictures in France and Belgium. The French contract calls for a minimum of thirty-six pictures to be shown within a period of fifteen months from the time of signing the contract. The Belgian deal calls for the distribution of thirty-six Goldwyn pictures yearly in the picture theatres of that country.

Appeal Pickford Divorce Case

Notice of appeal to the Supreme Court from the order of Judge Langan dismissing the action brought to annul the proceedings granting Mary Pickford, motion picture actress, a divorce from Owen Moore, has been prepared by Attorney General Fowler and was filed August 20 with the county clerk in Minden.

In Doris May's First

Director William A. Seiter of Hunt Stromberg Productions has announced the cast for "The Foolish Age" which is the first of the R-C Pictures starring Doris May. In support of Miss May will be Hallam Cooley, Otis Harlan, Arthur Hoyt, Lillian Worth, Bull Montana, Spike Robinson, and Babe London.

Wallace Reid Denies Report

A report circulated last week to the effect that Wallace Reid and his wife, Dorothy Davenport, had separated, has been denied by Mr. and Mrs. Reid. They say they "are not able to find any evidence around" their "home to support such a theory."

First Picture Passed

The distinction of being the first picture to be passed by the new Motion Picture Commission goes to Martin Johnson's "Jungle Adventures," the unusual picture of primitive life in the jungles of Borneo, which comes to the Capitol Theatre September 11th.

Dustin Farnum's First

Dustin Farnum will celebrate his return to a Fox Film Corporation star in "The Primal Law," announced as a September release. The story is a Western and the production was directed by Bernard Durning.

Louise Fazenda Here

Louise Fazenda is in New York for her first extended visit, after her recent completion of her third comedy for Educational, "The Love Egg." Educational's first comedy featuring Miss Fazenda, will be released soon.

EXQUISITE COMPLEXIONS

have been retained throughout the summer by all women readers of The Dramatic Mirror who followed Madame Helena Rubinstein's guidance and placed their trust in her triumphant

"VALAZE" Beauty Preparations

And throughout the coming autumn and the harsher winter they will remain equally flawless—these same complexions—if they will be allowed to continue under the same expert guidance and under the influence of the same unfailing Beauty Aide.

FRECKLES, SUNBURN AND TAN.

Valaze Beautifying Skinfood, removes discoloration, sallowness and freckles; moderates and prevents lines and wrinkles; insures a clear, soft, exquisite complexion. Price from \$1.25.

Valaze Sunproof and Wind-proof Cream, protects the skin from ill-effects of exposure to sun, cold or wind, preventing tanning, sunblister and roughness. Also excellent foundation for powder. Price from \$1.10 up.

Valaze Bleaching Cream, bleaches away sunstains, tan and furnarks. Price from \$1.10 up.

Valaze Whitener, completely hides redness or discoloration of the skin. Will not rub off during the dance. Constitutes a boon for evening functions. Price from \$1.00 up.

BLACKHEADS AND SPOTS.

Valaze Blackheads and Open Pore Paste, used for washing in place of soap. Clears and renews the skin, reducing pores to normal, and effaces blackheads. Price \$1.10 and \$2.20. For more obstinate condition, No. 2, priced at \$1.50 and up.

Valaze Blemish Balm, remedies spots, rashes and soreness, and allays irritation. Price \$1.75 and up.

WRINKLES AND RELAXED SKIN

Georgine Lotion, overcomes looseness and saggingness of the skin on the face, throat and around the eyes. Price \$2.75 and up.

Roman Jelly, remedies and prevents fine lines and relaxation of the skin. Price \$1.50 and up.

There is an unfailing "Valaze" remedy for every defect of the complexion. Whenever possible, a call should be made at Mme. Rubinstein's *Maison de beauté Valaze*, or one should write for her advice and interesting literature, which will be forwarded on receipt of postage.

Mme. Rubinstein has just returned from Europe with a number of new preparations and treatments; also a large assortment of new rouges, face powders and creams that have conquered for themselves a startling success at her European Salons.

Mme.

Helena Rubinstein
of Paris and London

44 West 57th Street New York City
ATLANTIC CITY, N. J. 1427
Boardwalk; CHICAGO, ILL.
Mile, Lola Bookman, 30 Michigan
Avenue; SAN FRANCISCO, CAL.
Miss Ida Martin, 177 Post Street
and Grant Avenue; BOSTON,
MASS., E. T. Blattner Co.; NEW
ORLEANS, La., Mrs. C. V. Butler.
5017 Zimpel Street; DAYTON,
OHIO, "Elinor's"

(Continued from page 329)

manza; Otto Gygi & Vadi; Mang & Snyder; Geo. Austin Moore.

LOS ANGELES: ORPHEUM—Jean Barnes; Carson & Willard; Dresser & Gardner; Flanagan & Morrison; Four Lamys; Gordon & Rica; Orr Munson & Co.

MEMPHIS: ORPHEUM—Beth, Beri & Co.; Clifford & Johnson; Sig. Frisco; Chas. Harrison & Co.; Page, Hack & Mack; Laura Pierpont & Co.; Stagpole & Son.

MILWAUKEE: MAJESTIC—Barry & Whitedge; Dunes' Celebrities; Frear, Baggott & Frear; Lyons & Yosco; Melville & Rule; Moody & Duncan; The Raycolites; PALACE—Adams & Barnett; W. H. Armstrong & Co.; Ford & Price; Zena Keef; Billy McDermott; Martha Pryor; The Rosellas; Wilbur & Adams.

MINNEAPOLIS: ORPHEUM—Dooley & Storey; Marguerite Ford; Gelli Trompe; Pearl Rayay & Co.; Jack Rose; Van Cellon; Swift & Kelly.

OMAHA: ORPHEUM—Ed & Birdie Conrad; Frank De Voe & Hosford; Francis & Kennedy; On Fifth Avenue; Santan; Geo. Yeoman.

ST. LOUIS, MO.: ORPHEUM—Bartram & Sexton; Rubbles; Lola Girlie & Co.; Robbie Gordone; Gene Green; Jack Joyce; Dorothy Sadler & Co. RIALTO—Carlisle & Lamal; Ja Da Trio; La France & Harris; Tyler & St. Clair; Porter J. White & Co.; Yin Yin Yaphankera.

ST. PAUL: ORPHEUM—Adams & Griffith; "Indoor Sports"; Moran & Mack; Grace Nelson; Schichti's Mannikins.

SALT LAKE CITY: ORPHEUM—Guy Edwards & Co.; Jack Ingalls; Lady Tae Mei; Norton & Nicholson; Samstead & Marion; Sandy; Three Romanos.

SAN FRANCISCO: ORPHEUM—Clairmont Bros.; Julian Eltinge; Frank Farrow; Gallagher & Martin; Mehlinger & Meyer; Marion Morgan Dancers; Nanos Welsh & Co.

SEATTLE: ORPHEUM—Barbette; Busman & Bayne; Henry & Moore; Galletti & Kokin; York & King; Watts & Hawley; Clifford Waynen Trio.

SIOUX CITY: ORPHEUM—Anderson & Graves; Bailey & Cowan; Fellin Sisters; Michon Bros.; Corinne Tilton Revue.

VANCOUVER: ORPHEUM—Lou & Fay Dubelle; Gautier's Bricklayers; Milward & Martin; Muldoon, Franklyn & Rose; Princeton & Watson.

WINNIPEG: ORPHEUM—Felix Adler & Ross; Bowers, Walters & Crocker; The Canarios; Wallace Galvin; Hughes Musical Duo; Aileen Stanley; Wood & Wyde.

W. V. M. A.

ALTON, ILL.: HIPPODROME—E. J. Moore & Co.; Steeds Septette. (Second half), Craig & Catto; Beatrice Morrell & Co.

BELLEVILLE: WASHINGTON—Dancing LaBarbes; Kipp & Kippy; Lapine & Emery. (Last half), Frank & Gracia Demont; Williams & Howard; Tripoli Trio.

BLOOMINGTON, ILL.: MAJESTIC—Billy Aloha & Girlie; Keno, Keyes & Melrose; Van & Vernon. (Second half) Ed Janis Revus; Lind Bros; Nelson & Madison.

CEDAR RAPIDS: MAJESTIC—Al Abbott; Follis Sisters; Ross King Trio; Billy Miller & Co. (Second half) Avey & O'Neill; Fraser & Pack; Hanson & Burton; The Question.

CAMPAIGN: ORPHEUM—Cliff Bailey Duo; Four Camerons; Frank & Gracie Demont; Fisher & Lloyd; Hirshoff's Panties; Reuer; Jack Ostrem. (Second half) The Cotton Pickers; Flanders & Butler; Si Jenks, Lorraine Sisters; Marshall Montgomery & Co.; Orville Stamm.

CHICAGO: AMERICAN—Howard & Jean Chase Co.; Milt Collins; Higgins & Braun; Lloyd & Rubin. (Second to fill) (Second half) Al Abbott; Bronson & Edward; Golden Bird; The Minstrel Monarchs; Mykoff & Vanity; LINCOLN—Briscoe & Rausch; Gautier's Toy Shop; The Golden Bird; Minstrel Monarchs. (Second half) Bensee & Baird; Joe Bennett; Fred V. Bowers Song Revue; Eddie Hume & Co.

KEDZIE: THE BRIGHTONS; Bronson & Howard; Cotton Pickers; Flanders & Butler; Permaine & Shelley; Alf Ripon. (Second half) Marian & Arnold; Medley & Dupree; Wiaman & Berry.

EMPEROR: Girls of the Altitude; Si Jenks; Milton & Lehman; Waiman & Berry; Wilford & DuBois; A Touch in Time. (Second half) Will & Gladys Ahearn; Clifton & Kramer; Kerville Family; Three Minstrel Misses.

AVENUE: Charles Barney & Co.; Medley Dupree; Tableaux D'Art. (Second half) Dolbridge Trio; Four Musketeers; Indiana Trio; Gans & Perkin. **HARPERS:** Ed Janis & Co.; Helen Staples (one to fill). (Second half) Olga Mishka Co.; Alf Ripon.

DAVENPORT: COLUMBIA—Avey & O'Neil; Hanson & Burton; Momi Kalama

& Wm. Kao; The Question (two to fill). (Second half) Fall of Eve; George Morton; Permaine & Shelly; Pierlot & Scott; "Fat" Thompson (one to fill). (Second half) Austin & Dolan; Milt Collins; Hirschoff's Fantasy Revue; Hong Kong Mystery; Kitty Thomas.

DES MOINES: MAJESTIC—George & Nellie Fonte; Le Roy and Mabel Hart (one to fill). (Second half) Dave Manley; Maxwell Quintette; Warner & Cole.

EAST ST. LOUIS, ILL.: ERBERS—Blossoms; Irene & Douglas Carbrey; Craig Catto; George Damerall & Co. (Second half) Gage & White; Gardner's Maniacs; Lapine & Emery; Swiss Song Birds.

ELGIN: RIALTO—(Second half) Girls of the Altitude; Kalama & Kao; Shriner & Fitzsimmons.

EVANSVILLE: GRAND—Browning & Davis; Harry Cooper; Corinne & Co.; Nash & O'Donnell; Transfield Sisters; Wilbur & Adams.

JOLIET: ORPHEUM—Sunday; Joe Bernard & Co.; Ray Conlin; Taylor, Macy & Hawk; Wainman & Berry. (Second half) Olga Mishka & Co.; Shriner & Fitzsimmons.

KANSAS CITY: GLOBE—John & Ella Burke. (Second half) Akin Ambrose & Loomis; Jean Gordon Player; Syncopated Feet; Two Edwards; Williams & Culver.

KANSAS CITY, MO.: LIBERTY—Sol Berns; Dancing Cronins; Rinhardt & Duff (two to fill). (Second half) Holly; Peters & West; Russell & Russell (second to fill).

MADISON: ORPHEUM—Joe E. Bernard & Inez Ragan; Cosecia & Verdi; Follis & Leroy; Billy Leightelle Revue; Toxart; Al Wohlmans. (Second half) Billy Broad; Jack Hedley Trio; Ray & Fox; A Trip to Hitland.

OMAHA: EMPRESS—Holly; Peters & West. (Second half) Hayward & Co.; Kake & Indetta; Nifty Trio; Zenater & Smith.

OTTOWA: GAYLOR—Sunday; Bally Hoo Trio; Fiske & Lloyd; Shriner & Fitzsimmons.

PEORIA: ORPHEUM—Bensee & Baird; Chamberlain & Earle; Fall of Eve; Lorraine Sisters; Smiles; Flo & Ollie Walters. (Second half) Higgins & Braun; Keno, Keys & Melrose; Jack Osterman; Van & Vernon.

QUINCY: ORPHEUM—Kennedy & Davis; Marlette's Manikins; Charles Semon. (Second half) Bally Hoo Trio; Fiske & Lloyd; Sullivan & Mack.

RACINE: RIALTO—Four Lunds; Kerville Family. (Last half) The Brightons; Sunday; Bill Broad; Knowles & Hurst; Six Musical Amazons.

ROCKFORD: PALACE—Billy Broad; Jack Hedley Trio; Ray & Fox; A Trip to Hitland. (Second half) Joe E. Bernard & Inez Ragan; Cosecia & Verdi; Follis & Leroy; Billy Leightelle Revue; Al Wohlmans.

ST. LOUIS: GRAND—Arael & Fuller; Ray Conlin; Jimmy Fox & Co.; Garnett & Hill; Wills Gilbert & Co.; Hal Johnson; Kinso; The Minstrel Revue; Ross & Foss.

ST. JOE: CRYSTAL—Akin Ambrose & Loomis; Jean Gordon Player; Syncopated Feet; Two Edwards; Williams & Culver. (Second half) Sol Berns; Rinhardt & Duff.

SO. BEND: ORPHEUM—Joe Bennett; Wintergarden Four. (Second half) Wilfred Bois; Briscoe & Rauh; Howard & Jeanne Chase Co.; Patricola & Delroy; Sandy Shaw.

SPRINGFIELD: MAJESTIC—Austin & Delaney; Fred V. Bowers Song Revue; Hong Kong Mysteries; Marshall Montgomery & Co.; Sandy Shaw; Orville Stamm. (Second half) Cliff Bailey Duo; Bennington & Scott; Chamberlain & Earle; Four Camerons; Joe E. Howard & Ethelyn Clark; Jan. "Fat" Thompson.

TERRE HAUTE: HIPPODROME—Animated Blockheads; The Carnival of Venice; Finlay & Hill; Jack Lee; Prof. Peake & Family; Phina & Co.

Loew's

NEW YORK: AMERICAN—Clayton & Lennie; Degnon & Clifton; Donavan & Haskell; Howard & Brown; Quintette Hughes & Co.; Jimmy Lyons; Grace & Eddie Higgins & Hill; West & Van Sicklen; Wilson & Larson. (Second half) Allero; Leigh, DeLacy & Co.; Garfield & Smith; Grazer & Lawler; Healy, Reinhard & Gordon; Kelly & Johnson; Mack & Nelson; Race & Edge; Vee & Tully. AVENUE B—Baker & Rogers; Cordini; Hyde & Revise; Jennings & Melba; (2 to fill); (Second half) Cook, Mortimer & Harvey; Dave Gardner; Gould's Jolly Jesters; Nora Jane & Co.; Maley & O'Brien; Yoshi & Co.; Frank Terry. (Second

"Aw— What's the Use!"

Hair tonics are an old story to me. I've tried them and they all fail."



Excuse me, friend. Here's one you haven't tried. I know, because your hair is falling out.

**Glover's
Mange Medicine**
is a positive hair grower and dandruff remover.

H. Clay Glover Company, Inc.
118 West 31st Street
New York City

GET RID OF THAT FAT

Free Trial Treatment on Request

Ask also for my "pay-when-reduced" offer. My treatment has often reduced at the rate of a pound a day. No dieting, no exercise, absolutely safe and sure method.

Mrs. E. Bateman writes—
Have taken your treatment and it is wonderful how it reduces. It does just as you say. I have reduced a pound a day and feel fine.

Mrs. Anna Schmidt writes—
I weighed 178 pounds before I started your treatment and I now weigh 138 pounds. You may print this if you like.

These are just examples of what my treatment can accomplish. Let me send you more proof at my expense.

DR. R. NEWMAN

Licensed Physician
205 Fifth Avenue, New York, Desk M-1

STEIN'S WHEATCROFT

"A liquid powder." For the neck, arms and shoulders. Bottle or can, 50c each.

Made by Stein Cosmetic Co., New York, Mfrs. of

STEIN'S MAKE-UP

BOOKLET
UPON
REQUEST

ALBOLENE
quickly democratizes royalty; instantly changes King Lear and Lady Macbeth into every-day citizens. The most modern make-up remover.

In 1/2 and 1 oz. tubes, or 1/2 and 1 lb. cans.

At first-class druggists and dealers in make-up.

McNEILSON & BROWN
Manufacturers Chemists
51 Fulton Street
New York

If your hopes for the future—for prosperity or fame—involve literary work, the writing of fiction, verse, essays, plays, or photo-plays, take the first step toward the realization of your ambitions by reading and studying *The Editor Magazine*.

The *Editor Magazine* is a pleasant, profitable, twice-monthly visitor. It reaches its subscribers promptly on the 10th and 25th of each month. It is inspiring, informative, helpful, practical. Its readers are the successful and the about-to-be successful aspiring writers who realize that authorship is an art, a trade, a craft—whatever the writer himself cares to make it—that demands study, thought, and patient effort. The *Editor* prints articles on all phases of authorship, an Exchange department that is a treasure-house of helpful experiences and stimulating opinions, and a department, "The Literary Market," that gives readers the news that points the shortest road to sales of manuscripts.

The *Editor* costs \$2.00 a year, \$1.00 a half year. You can prepay your subscription for two years, for \$3.00. If you act at once.

There's a great, new movement in literature. The *Editor* will help you to achieve your part of it.

THE EDITOR
BIDDEFORD, ME. JOURNAL

Before Your Mirror

Crow's-feet, Flabby Skin Over or Under Eyes Removed Invisible. Immediate Method.



Lift Up one side of your face. Compare it with the other side. Makes face years younger and sweater.

Call, Write or Phone, 25 Pennsylvania
DR. PRATT, 40 West 35th Street

YOU CAN WALK IN COMFORT

If you shake into your shoes some ALLEN'S FOOT-EASE, the Antiseptic, Healing power for shoes that pinch or feet that ache. It takes the friction from the shoe and gives relief to corns and bunions, hot, tired, sweating, swollen feet. Ladies can wear shoes one size smaller by shaking ALLEN'S FOOT-EASE in each shoe.

half) Collins & Pillard; Gertrude George; Stevens & King; Welcome Home. DELANCEY ST.—Ruth Fifer & Co.; Gertrude George; Hori & Nagami; McCormack & Winchill; Pep-O-Mint Revue. (Second half) Al Carpe; Ector & Dens; Little Yoshi & Co.; Jack Martin Trio; Put & Take; Roseber & Golds. GREELEY SQ.—Al Carpe; Chalis & Lambert; Casting Lloyds; Grazer & Lawlor; Mack & Nelson; Wardell & LaCosta. (Second half) Dugal & Leary; Duke's Mixtures; Philbrick & DeVoe; St. Clair Twins & Co.; Harry & Lola Stevens. LINCOLN SQUARE—Collins & Pillard; Douglas Flint & Co.; LaBeige Duo; Jack Martin Trio; Joe & Clara Nathan. (Second half) Crumby & Brown; Hashi & Osei; Jennings & Melba; Pep-O-Mint Revue; Roland & Ray. NATIONAL—Hart & Helene; Lambert & Fish; Lilette & Co.; Mammy; Welcome Home. (Second half) Bell & Eva; Business & Business; Hughie Clark; Babe LaTour & Co. ORPHEUM—Foley & O'Neill; Garfield & Smith; Hashi & Osei; Kallaluh's Hawaiians; Harry & Lola Stevens; Stevens & King. (Second half) Fluke & Fallon; Fox; Kelly; Billy Kinkaid; Paisley, Noon & Co.; Frank Terry. VICTORIA—Business & Business; Fluke & Fallon; Billy Kinkaid; Philbrick & DeVoe; Put & Take. (Second half) Beaumont & King; Callahan & Bliss; Hart & Helene; Kallaluh's Hawaiians; Playmates.

BROOKLYN—FULTON—Bell & Eva; Hughie Clark; Duke's Mixtures; Ector & Dens. (Second half) Bett's Seals; Chalis & Lambert; Howard & Isobell; Paul & Walter LaVerne; Grace & Eddie Parks; Race & Edge. METROPOLITAN—Crumby & Brown; Fox & Kelly; Mme. Rialta & Co.; Stanley & Eva. (Second half) Casting Lloyds; Clayton & Lennie; Quintine Hough & Co.; West & Van Sicklen. PALACE—Broadway Boys & Girls; Cook, Mortimer & Harvey; Dave Gardner; Maley & O'Brien; Plunkett & Romaine. (Second half) Dance Creations; Jimmy Lyons; Chas. Martin. STATE—Callahan & Bliss; Futuristic Revue; Babe LaTour & Co.; Paul & Walter LaVerne; St. Clair Twins & Co. (Second half) Foley & O'Neill; Lambert & Fish; Mme. Rialta & Co.; Sherlock Sisters & Clinton; Stanley & Eva. WARWICK—Gould's Jolly Jesters; Nora Jane & Co.; Capt. Madero & Co.; Tollman & Kernan; Terry & Wilbur. (Second half) Burdell & Burdell; Ruth Fifer & Co.

ATLANTA—"Lord"; Maide DeLong; Summers Duo; Tid Bits. (Second half) Berry & Nickerson; Connelly & St. John; McMahon & Adelaide; Murray & Lane.

BALTIMORE—Chalfont Sisters; Kennedy & Nelson; Lane & Freeman; Rawles & Van Kaufman; Willie Smith.

BOSTON—Hank Brown & Co.; Fred & Elsie Burke; Charles Harte; James Kennedy & Co.; Rucker & Winifred; Harry & Anna Scranton. (Second half) Craddock & Shadney; Foster & Ray; Juggling Ferrier; Molera Revue; Wilson & Larson.

CHICAGO—McVICKERS—Cushing & West; Flying Russells & Co.; Ed. Hastings; Taylor, Macy & Hawka.

CLEVELAND—Arthur Deagon; Mahoney & Holmes; Fred Schwartz & Co.; Wheeler Trio; Wilbur & Girie.

DALLAS—DePierre Trio; George Heather; Haynoffs; Jean & Shyne; Isabelle Miller & Co. (Second half) DeLyle & Marmos; Dury & Feely; Gordon & Jolice; Luciana Lucca; Monte & Parti.

DAYTON—Arnold & Marion; Dancing Cronins; Les Valadoms; Tiller Sisters; Tripoli Trio. (Second half) Ardell Bros.; Frank Barden; Mystic Garden; Washington Trio.

DETROIT—William Dick; Kelly & Heit Revue; John Bros. & Johnson; Mykoff & Vanity; Palermo's Dogs.

HAMILTON—Arthur Abbott & Co.; Hector; Johnson & Crane; Bertrice La Barr & Beaux. (Second half) William Morris & Co.; Patches; Danny Simmons; Stanley Bros.; Helen Vincent.

KANSAS CITY—Beck & Stone; Bingham & Meyers; Murray & Popkova; Pollyana; Russell & Russell. (Second half) Elwyn Trio; Keefe & Lillian; Palmer & Houston; Zilda Bros.

MEMPHIS—Dancing Surprise; Robinson McCabe Trio; Leila Shaw & Co.; Sinclair & Grey; Wheeler & Mack. (Second half) Becknell; Arthur Devoy & Co.; Dolce Sisters & Co.; Fox & Venetta; Goody & Scott.

NEW ORLEANS—Grace Ayres & Bros.; Hammell's Musical Misses; Harts & Evans; Jack Lyle; Morrissey & Young. (Second half) Dancing Surprise; Robinson McCabe Trio; Leila Shaw & Co.; Sinclair & Grey; Wheeler & Mack.

OKLAHOMA CITY—Australian Dancers; Walter Baker & Co.; Fletcher & Terry; Cato S. Keith & Co.; Street Urchin. (Second half) Aerial LaVails; Harry Berry & Miss; Carlton & Beck; Al Tyler; Thanks & Kelly.

PITTSBURGH—Jack Goldie; Kibel & Kane; Mantambo & Nap; Rose Revue; Weston & Eline.

PROVIDENCE—Ergotti & Herman; Foster & Ray; Cliff Green; Gillett & Mulcahy; Molera Revue; Fred Weber & Co.

SAN ANTONIO—Bayer & Fields; Du Tiel & Covey; Giuliano Trio; Kremska Bros.; Wilki Bird & Lei Ransom.

WASHINGTON—Ernesto; Eadie & Ramsden; McKenna & Fitzpatrick; Royal Harmony 5; Salle & Robles.

WINDSOR—Brower Trio; Morris & Towne; Wonder Seal. (Second half) Andrieff Trio; Margaret Merle; Phoenix Trio.

EDDIE MACK TALKS:

No. 58

Stan Stanley knows what's what.

He's at the Broadway Theater this week.

Drop in and see his act, and ask him what he thinks of EDDIE MACK clothes.

He'll tell you.

So will hosts of others in and out of vaudeville.

1582-1584 Broadway
Opp. Strand Theatre

722-724 Seventh Ave.
Opp. Columbia Theatre

WANTED

\$3200 for one of the most conservative and profitable investments to be found in California today. I do not get a dollar until you get your money back. We split 50-50 on profits. This is not oil, mining or movies, but a straight legitimate business investment that will meet with the approval of your banker or broker. If you want this amount to earn \$10,000 or over, with your money fully secured, address

INVESTMENT

Care D. M.

HOTEL HOLLYWOOD, HOLLYWOOD, CALIF.

References: First National Bank of Hollywood

*The
Time
Space
Junior*

HERMAN BACH

Maker and Dealer of Fine Jewels

1584 BROADWAY - - Near 48th Street
(Formerly at 1532 Broadway)

Phone: Bryant 645 Opposite Strand Theatre

OFFICE FOR RENT
Opposite Lamb's Club
Call Dramatic Mirror

SEE ALL THE SHOWS
In Your Town on a Pass
Write DRAMATIC MIRROR

\$55.50 OUR NEW TRUNK
WILLIAM BAL COMPANY, 141 W. 36th Street, N. Y.

Stage Lighting

I SAVE YOU 20%—
Estimate will convince you
of effects and everything electrical
for producers of Plays, Vaude-
ville Acts, Etc. **BAILEY WOODS**,
304 W. 47th St., N. Y. Phone, Lenox 2442.

TAYLOR TRUNKS
219 W. 44th St., New York
25 W. Randolph St., Chicago